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317

*Catalogue of the Soulages collection being a
descriptive inventory of a collection of ...*

John Charles Robinson, John Charles Robinson Sir, Jules Soulages, Museum
of Ornamental Art, England Marlborough House (London, Chiswick Press

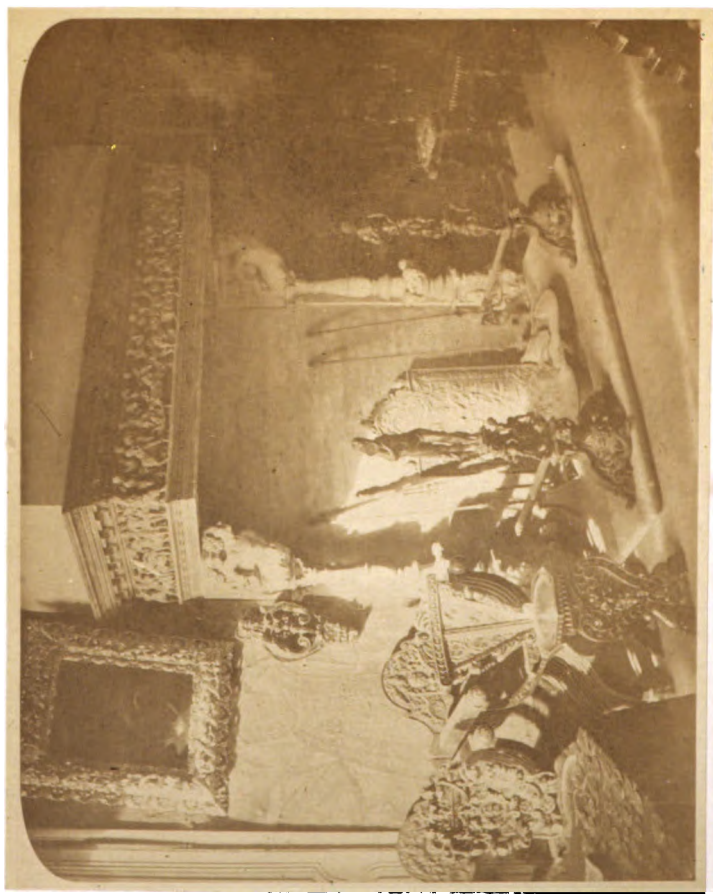


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CHIMNEY PIECE.
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CATALOGUE

OF THE

oulages ollection;

BEING A DESCRIPTIVE INVENTORY OF A COLLECTION OF

WORKS OF DECORATIVE ART, FORMERLY

IN THE POSSESSION OF

M. JULES SOULAGES OF TOULOUSE,

*Now, by permission of the Committee of Privy Council for Trade,
Exhibited to the Public at the Museum
of Ornamental Art,*

MARLBOROUGH HOUSE.

BY J. C. ROBINSON, F.S.A.

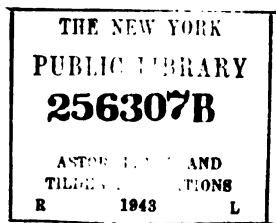
CURATOR OF THE MUSEUM OF
ORNAMENTAL ART.

DECEMBER, 1856.

LONDON:

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1856
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INTRODUCTION.



HIS Collection was formed by M. Jules Soulages, advocate, chiefly during the period between 1830 and 1840.

It was the result of repeated tours through Italy, made with the express purpose of acquiring specimens of Art: M. Soulages, in the outset of his pursuit, devised for himself a definite scheme or idea of a Collection, and all his acquisitions were made strictly with reference to it. Premising that his object was the illustration of Art, and not the indulgence of a taste for the merely curious, his aim appears to have been to get together a complete series of decorative objects of utility, and of those minor productions of great artists, which are not usually thought to deserve the designation of "*high art*." It is evident that the realization of the design must have been entirely dependent on the nature of his opportunities for the acquisition of specimens, and that therefore the character of the Collection when formed would be in a great measure determined by circumstances;—but the idea of such a Collection, even at this comparatively recent period, was a novelty,—an abundance of materials was available, and consequently there is no doubt but that, in proportion to the means and endeavours employed, it was far more effectually carried out than would be practicable at the present

Davis & Orsini 21 Sept. 1943

day, even with a greatly increased expenditure of funds, time, and personal exertion. The class of works in question, moreover, although they had, doubtless, been always more or less in demand, can scarcely be said to have been then habitually sought for by collectors. The very finest specimens were, it is true, purchased with avidity for their original purpose as objects of room decoration; they were not, however, at that period, generally deemed worthy of the same kind of regard which was paid to pictures, statues, engravings, or objects of pure antiquity. An infinity of interesting objects was therefore to be obtained, all over the Continent, and more especially in Italy, at prices very much below their present value. M. Soulages, being not only one of the earliest but also most systematic collectors, was thus enabled to acquire, in a few years, such a Collection, as could now scarcely be got together by any individual in the course of a lifetime. As a proof of the importance of his acquisitions, he has been more than once alluded to, in terms of regret, by Italian writers, as one of the most successful and untiring ravishers of the art treasures of their country. It is scarcely necessary to say, that since the period alluded to, the Continent in general has been ransacked for works of Art, so that latterly, from the increasing scarcity of really fine works, the ratio of price between the occurrence of one great sale and another is found to augment in a degree which would scarcely be credited, were it not that the records of sale rooms remain to attest the fact.* For works of real merit the increase is sure to be a permanent and progressive one. Collectors are rapidly acquiring increased knowledge and judgment, the establishment of public Museums and other causes, are rendering the taste for collecting almost

* The Italian Majolica ware may be instanced as a case in point. It is no exaggeration to say that the average value of specimens of Majolica has, within the last five years, literally risen in the proportion of shillings to pounds sterling! and it may be safely predicted that the apparently extravagant prices of to-day will yet be far exceeded.

universal amongst educated persons, whilst the number of ancient works of real merit is not only extremely limited, but likewise, from the chances of accident, natural decay, and the permanent withdrawal of specimens from the market, by their final location in public Museums, becomes every year still more restricted. The seemingly extravagant rise in the value of works of art is therefore perfectly legitimate by virtue of the natural laws, which regulate the supply and demand of all commodities—the supply of the article diminishing, whilst the demand is being rapidly and permanently augmented.

M SOULAGES' Collection, originally located in Paris, was afterwards removed by him to his native city, Toulouse, where for several years it had an extensive reputation, some of the principal objects having been engraved, or otherwise illustrated, in important Continental publications.*

During this time, offers from various collectors to purchase separate objects were both numerous and tempting, but M. Soulages uniformly resisted all inducements to dismember his Collection, ultimately resolving to dispose of it as a whole; but pending these negotiations, however, he was not ignorant of the extraordinary increase in value of the class of works in his possession, and it is no reproach to him to state, that he has in consequence progressively augmented the price at which he was willing to part with his Collection. M. Soulages has now obtained the fair price of the day for his property, and should the Collection, contrary to the wish of its purchasers, unfortunately be dispersed, they feel confident that its sale in detail will afford an entire verification of the assertions already made, respecting the rapidly increasing value of works of Art in general.

* Du Sommerard—"Les Arts au Moyen Age." Laborde—"Notice des Emaux, du Musée du Louvre, &c."

THE nature of the various classes of objects comprising the Collection is described in the explanatory headings in the Catalogue; it is here only necessary to make a few remarks on the comparative rarity or frequency of their occurrence in this country. Of the three principal Sections, *viz.* Majolica, Bronzes, and Cinque-cento Furniture, it is certain that the average beauty and importance of the specimens comprised in the first, and the number, as well as general excellence of those in the two other Sections, have never been equalled in any other collection, either imported or offered for sale at any time in England. There is no class of works of rarer occurrence than fine Italian bronzes, whilst furniture of the same origin is not the less eagerly sought after: the infrequency of the sale of such works, therefore, deprives us to a certain extent of data for estimating their rate of value at this moment. With respect to the Majolica, the case is different; here there can be no doubt but that the extraordinary appreciation of this beautiful ware which prevails, will receive at once a gratification and a stimulus, such as it has not yet experienced. Lastly, it should be observed, that the Collection contains an unusual number of works of extraordinary importance of their several kinds, with a very small number of trivial specimens, whilst there is perhaps not one bad or dubious piece.

IT now remains to explain the mode of purchase, and the object of the exhibition of the Collection to the Public. It was felt by a number of gentlemen, interested in the progress of art in England, to be most desirable that this Collection should be acquired by the nation, especially as a Museum was already being formed at Marlborough House to which it would be a valuable acquisition. Representations were accordingly made to Government, in the hope that it might be so acquired:—the time (during the continuance of the war) was, however, considered unfavourable.

The securing the Collection to this country was, nevertheless, considered to be worth an effort, and on the matter being made known to a few influential persons, interested in the instruction of the public in art, a sum of money was immediately guaranteed, more than double the amount required. Mr. John Webb, an eminent dealer, was deputed to examine and report on the Collection, and on receiving a satisfactory confirmation of the genuineness and value of the objects from him, it was at once purchased from M. Soulages, in the name of three persons deputed to act for the rest of the subscribers, (Messrs. Dudley Coutts Marjoribanks, M.P., Matthew Uzielli, of London, and Henry Cole, C.B.): the amount paid, with interest, was £11,000, and the expenses of valuation, packing, carriage, insurance from theft, breakage, and loss costing 40s. per cent. will raise the purchase to about £2000 more, making a total of about £13,000.

ANNEXED will be found a copy of a legal instrument, which fully explains the end and object of the association, and to which is appended a list of the persons joining in the guarantee. It will be observed that the primary intention is to offer the Collection to Government at the cost price, and it is hoped that the nation will become the proprietor; failing this, however, it will be offered for public auction during the forthcoming season, any deficit that may then result being agreed to be borne by the subscribers to the guarantee fund, in the proportion of the several amounts subscribed; whilst on the other hand, should any profit be realized, it would in some way or other be applied to the advancement of Art for the public benefit.

THE Board of Trade has, in the meanwhile, consented to allow the Collection to be exhibited at Marlborough House, according to its usual practice of receiving fine works on loan; it being understood that in so doing, govern-

ment does not pledge itself to any purchase. Whether the nation acquires the Collection or not, is, in a pecuniary point of view, a matter of entire indifference to the subscribers of the guarantee; but they feel that they have acted rightly and as promoters of public instruction, in coming forward to afford the country the opportunity of making this acquisition: and they have taken the most effectual means in their power of inviting the public to pass its own judgment, and of affording the Government sound evidence for its guidance. The course they have adopted is, it is true, a novel one, but so at present is the whole question of national purchases in art. In this case the Subscribers feel confident that, on examination, their proceedings will be found to be consistent with the usual action of affairs in this country: a government which represents the people, acts according to public opinion, and in this case it will probably rest in great measure with the public to decide whether or not the Soulages Collection shall become the property of the Nation.

(Signed)

{ DUDLEY COUTTS MARJORIBANKS,
MATTHEW UZIELLI,
HENRY COLE.



FORM of the Guarantee Fund for Purchasing the Collection of Monsieur Soulages, of Toulouse.

WHEREAS, Monsieur Soulages of Toulouse is possessed of a very valuable and extensive Collection of Mediæval Furniture and objects of vertu, illustrative of Art in Italy in the middle ages; and which he offers to sell in one Lot, at the sum of Eleven Thousand Pounds Sterling, with interest thereon at Five Pounds per centum per annum, from the first day of May one thousand eight hundred and fifty-six,—and it is very desirable that the same should be secured for the benefit of Art in England.

In furtherance therefore of that object it has been agreed between us, the undersigned persons, who are interested in promoting the cultivation and study of Science and Art, to enter into, and—WE DO HEREBY accordingly, severally and reciprocally, undertake and agree to abide by and perform the following agreement in that behalf, as follows:—

1. The sum of not less than Fifteen Thousand Pounds Sterling shall be subscribed between us in the proportions set opposite our respective signatures hereto, and no subscriber shall under any circumstances be liable in respect of this undertaking beyond the amount of his present subscription, and no liability shall be incurred thereon until the full sum of Fifteen Thousand Pounds be subscribed.
2. The undersigned, Dudley Coutts Marjoribanks, Matthew Uzielli, and Henry Cole, shall be the Managers of the undertaking, with

absolute and plenary powers on behalf of the subscribers, individually and collectively, to carry out the same as they may think proper; and shall be repaid upon demand, by each subscriber, any sum in proportion to—but not exceeding—the amount of his subscription, which they respectively shall pay or become liable for in carrying out the undertaking; and if not paid upon demand may recover such sums from the defaulting subscriber as a common debt, and of which this agreement shall be conclusive evidence.

3. The Managers of the undertaking shall proceed at once to purchase the aforesaid Collection as on their own account of Monsieur Soulages, either at the sum of Eleven Thousand Pounds with interest as aforesaid, or at such other lesser sum as may be agreed for between him and them, and upon such terms as to payment of the purchase money and otherwise as they may think proper; and when purchased, shall import the said Collection to this Country for exhibition and resale as after mentioned.
4. The Collection when purchased, shall for the purpose of this undertaking, be considered the exclusive property of the Managers in order to their dealing with and disposing of the same as sole owners thereof; but all risk attending it, from whatever cause arising, is wholly to fall on and be borne by the Subscribers as part of the undertaking; and the Managers are in no way to be personally responsible for any neglect or omission on their part, beyond their respective individual proportions of the present subscriptions.
5. The Managers are to be at liberty to pledge the Collection by way of security for whatever moneys they may think necessary to borrow in carrying out the undertaking, and upon such terms as to the rate of interest and otherwise as they may deem expedient.
6. On the death or resignation of any one of the present or future Managers, another Manager shall be appointed in his place by a memorandum to be added to this agreement, signed by the major part in value of the subscribers present at a meeting called for the purpose; and every new Manager shall have the like powers in reference to this undertaking as his predecessor possessed.
7. The Collection when purchased and imported shall be exhibited to the Public at such place or places and subject to such regulations as the Managers shall from time to time approve,—and during that period Her Majesty's Government shall be considered to have the option of purchasing the same at such a price as the Managers shall be of opinion will cover the prime cost thereof, together with the expenses incurred in reference to the present undertaking concerning it.

8. If the Collection be not purchased by Government, then the same shall be sold by the Managers by Public Auction or otherwise, in such manner as they may deem most advantageous to the interests of the Subscribers, it being the desire and intention of the parties that by the means aforesaid, the said Collection shall be sold and realized prior to the first day of June One thousand eight hundred and fifty-eight.
9. If on the winding up of the affairs of the undertaking a loss shall appear to have been incurred, such loss shall be borne by and be made good to the Managers by the Subscribers, rateably according to their respective subscriptions as provided for by Clause 2; and if any profit should arise from such sale, the amount thereof shall be disposed of by the Managers in furtherance of some object or objects connected with Art, to be determined by the major part in value of the Subscribers present at a Meeting specially called for that purpose.
10. Every Meeting of the Subscribers shall be held at some convenient place in London, and be called by the Managers or any two of them either at their own instance or upon a requisition signed by at least three Subscribers, representing a total subscription of at least One thousand five hundred pounds, and by notice to each Subscriber sent through the Post to his last known place of residence seven days at least prior to the day fixed for any meeting.

Witness our hands the Twenty-fourth day of July,
One thousand eight hundred and fifty-six.

The following are the Subscribers.

	£
E. Marjoribanks	1000
The Earl Granville, 16, Bruton-street	500
The Lord Ashburton, Bath House, Piccadilly	1000
H. Minton of Stoke	1000
Edward Wood of Burslem	1000
Robert Napier of Glasgow	500
W. Maskell, 9, Victoria-square, Clifton	500
M. Uzielli, Hanover Lodge, Regent's-park	1000
Philip Miles of Bristol	100
Doctor Lyon Playfair, C.B.	300
Richard Redgrave, R.A.	200
Henry Cole, C.B.	300
J. Mayer, Liverpool	100

H. T. Hope, Deepdene, Dorking	1000
J. C. Robinson, F.S.A.	100
F. Fowke, Capt. R.E.	200
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H. Farrer, F.S.A., 15, Albert-road, Regent's-park	500
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Sir Francis E. Scott, Bart., Great Barr Hall, Birmingham .	100
George Godwin, F.R.S., 24, Alexander-square, Old Brompton,	100
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His Grace the Duke of Hamilton and Brandon, Arlington-street,	500
Robert S. Holford, Dorchester House, Park-lane	300
Christie and Manson, 8, King-street, St. James's	250

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xiii

John Dunn Gardner, 113, Eaton-square	200
Joseph Clarke, 13, Stratford-place	100
Owen Jones, 9, Argyll-place	100
R. J. Spiers, 14, St. Giles'-street, Oxford	100
Hanfon and Wright, 16, John'-street, Oxford'-street	100
Hunt and Roskell, 156, New Bond'-street	300
Council of the Society of Arts, per P. Le Neve Foster, Secretary,	500
J. J. Mechi, Tiptree Hall, Kelvedon	100
Joseph Rodgers and Sons, Sheffield	100
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W. Wilton Saunders, Wandsworth	100
Edward Chapman, 193, Piccadilly	100
The Marquis of Hertford, K.G., 2, Rue Lafitte, Paris	1000
Felix Slade, 22, Bennett's Hill, Doctors Commons	500

£24,800



CONTENTS.

N.B.—*The arrangement of the Collection, and the numbers affixed to the objects, have been temporarily adopted from the original inventory, furnished by M. Soulages.*

	I.	Page
M AJOLICA WARE (plateaux and plates). Nos. 1 to 83, 115 pieces		I
Majolica ware (Vases and other "shaped" pieces). Nos. 84 to 133, 52 pieces		46
II. Enamelled Earthenware, Faïence of Bernard Palissy and of the South of France. Nos. 134 to 156, 23 pieces		71
III. Various. Nos. 157 and 158, 2 pieces		80
IV. Flemish Stoneware "Grès de Flandres." Nos. 159 to 166, 8 pieces		81
V. Venetian Glafs. Nos. 167 to 257, 91 pieces		83
VI. Various objects. Knives and Forks, Spoons, Coffers, Ivories, Utensils in various materials. Nos. 258 to 305, 48 pieces		90
VII. Enamels of Limoges. Nos. 306 to 330, 25 pieces		98
VIII. Bronzes—chiefly decorative utensils, Clocks, Goldsmith's work, Damasquinerie. Nos. 331 to 436, 86 pieces		105
IX. Italian Sculpture, Della Robbia ware, works in Stone, Marble, &c. Nos. 437 to 444, 8 pieces		129
X. Painted Glafs. Nos. 445 to 472, 28 pieces		135
XI. Medals, chiefly Italian, of the Quattro and Cinque-cento periods. Nos. 473 to 578, 106 objects		136
XII. Pictures. Nos. 579 to 586, 7 pieces		161
XIII. Textile Fabrics—Tapestries. Nos. 587 to 603, 20 pieces.		163
XIV. Decorative Furniture. Nos. 604 to 691, 80 pieces		166
XV. Addenda—various objects, chiefly works in metal. Nos. 692 to 790, 60 pieces		184



CATALOGUE.

I. MAJOLICA WARE.

EVER since the period of its production the ancient art pottery of Italy —called, in the language of the country, “Majolica,” has more or less engaged the attention of connoisseurs. More commonly known in this country as “Raffaelle ware” or “Faenza ware,” it has always had a certain traditional prestige, even whilst the finest specimens were to be met with for shillings in every curiosity-shop in Italy. The universal belief that Raffaelle himself had, in the outset of his career, condescended to paint plates and dishes, was the chief cause of this wide-spread appreciation, which, however, was of the most unsubstantial kind, inasmuch as it is only during the present century, and indeed within the last few years, that anything like a real or critical knowledge of this class of work of art has become at all general. Now, however, although stripped of the interest conferred on it by its reputed association with the great painter of Urbino, modern connoisseurship has recognized in the Majolica an intrinsic importance, which is every day being more fully acknowledged. It is now perceived to be one of the most important categories of industrial or decorative art which the world has yet seen. In every age pottery has been a

favourite vehicle for the display of art; and the wonderful epoch of the cinque-cento, or in more precise terms, the revival of art in Italy, also produced a decorative pottery, quite as excellent in its degree as the great works of painting and sculpture of the same period. The taste for Majolica, which is now becoming a passion with amateurs, is thus founded on rational grounds, and it is evident that a development of industrial art of this acknowledged importance is well worthy to be represented in our national collections. The manufacture of Majolica in Italy was, to all appearance, greatly promoted by the decorative pottery already produced by the Arabs in Spain, and which throughout the middle ages continued to be imported into Italy. Towards the middle of the fifteenth century this peculiar ware was imitated by the Italians, who were also probably aided by Moorish workmen: an original and national style had however all along prevailed in Italy, so that the Spanish or Moresque influence must be regarded only as modifying the national manufactures. An allusion to the Moresque influence in this brief notice seems desirable, as it had so much to do with the origin and development of the famous lustre pigments, which are so especially illustrated by the extraordinary specimens in the present Collection. During the entire course of the fifteenth, sixteenth, and in a less degree in the seventeenth century, Majolica ware was a great staple manufacture of Italy, more especially of the central districts. Manufactories were founded and fostered by princes, just as has since been the case with porcelain; the love of art, inherent in those days in all classes of society, placed both the manufacture and the social *status* of the workmen entirely above the conditions of ordinary productive industry, the artists were "maestri," enjoying widely extended individual repute, and the cities which were the principal seats of the manufacture, acquired therefrom additional dignity and importance in Europe. Faenza, Urbino, Castel Durante, Gubbio, Pesaro, cities

all comprised within a limited district lying towards the east coast of Italy, were the most renowned centres of the Majolica fabrication, whilst the celebrated dynasties of Montefeltro and Della Rovere, successive princes of the State of Urbino, were the most noted patrons. It is impossible, within these brief limits, to give even a connected outline of this subject, which is one of great intricacy and extent.* But as the present Collection is remarkable for one particular class of Majolica wares, that of the lustred specimens, a few notes on these may not be unacceptable. The metallic lustres, “iridescent colours,” “reflets metalliques,” “colori cangianti,” or “madreperla,” as they are indifferently termed, are simply various pigments, in reality metals, deposited or painted on the surface of the ware in a state of extreme division; the beautiful iridescent lustre resulting, in some manner not easily explained, from the relative thicknesses of the films produced. There is a great variety in the aspect of these pigments: the composition as well as the mode of application of nearly all of them is unknown at the present day; and the attempts of modern chemists and manufacturers to reproduce some of the most remarkable have hitherto almost uniformly failed. The secret of one of them, the celebrated Crimson or Ruby lustre, died out early in the sixteenth century even, and has hitherto generally been believed, (though erroneously,) to have been confined to one celebrated Ceramic artist, Maestro Giorgio, of Gubbio. Now the present Collection contains a greater number of authentic works of this celebrated artist, than has perhaps ever before been assembled together in modern times, (in all

* The author has been for a considerable time engaged in collecting materials for a work on the Majolica, and takes this opportunity of publicly announcing his design, in hopes that it may be the means of procuring him additional materials, especially as the undertaking is one involving a very considerable amount of labour and observation, and must be prosecuted entirely, *con amore*, without hope or prospect of any material recompense.

upwards of 40 pieces) ranging from the earliest to almost the latest period of his career, and the study of this series alone offers an amount of information, which is not less interesting to the connoisseur, than really important in point of view of the advancement of the "technique" of modern pottery. We may follow the gradual development of Giorgio's well-known style—trace its derivation from previous artists of Gubbio, whose works are also here represented; in short, a tangible history of the "botega" or manufactory is spread out beneath our gaze. It will therefore not be out of place to put on record here certain facts which will be further alluded to in the body of the Catalogue, and which although they may seem somewhat uncalled for to the general public, will be appreciated by those specially interested. This Collection then affords additional confirmation of the following propositions, previously noted by the author:—First, That Giorgio was not the inventor of the Ruby lustre, but that to all appearance he succeeded to, and apparently monopolized, the use of a pigment first employed by an earlier artist of Gubbio, to whose works Giorgio's productions have such resemblance, as to render it probable that he was the master or proprietor of a botega, to which Giorgio may have succeeded. Secondly, That the signed works of Giorgio are in reality executed by several distinct hands. Thirdly, That the actual handwork of Giorgio may be distinguished with certainty, as also, perhaps equally surely, that of his son Maestro Cencio. Fourthly, That it is most likely that all, or at any rate a considerable proportion of the pieces painted with historical subjects, (c. 1530-50) obviously of the Urbino or Castel Durante fabrics, and which are heightened with lustre colours—no matter by whom the pieces may really have been executed—were in reality decorated with the lustre colours by M. Giorgio at a subsequent operation. Fifthly. That consequently the lustre colours were mainly confined to Gubbio,


and that many of the leading Majolica painters of Urbino and Castel Durante, were in the habit of sending their wares to Gubbio, (to M. Giorgio,) to receive the lustre colours, and that probably every lustred piece of the well-known artist, Francesco Xanto, of Urbino, was so enriched by M. Giorgio, either on his (Giorgio's) own account, or on commission for Xanto. The personal information we possess concerning Giorgio, may be condensed as follows :—Giorgio Andreoli, a gentleman of Pavia, already ennobled in his native place, migrated to Gubbio with his two brothers, towards the close of the Fifteenth Century ; and in or about the year 1498 obtained the rights of citizenship at the latter place ; he acquired a high position, and filled many offices of trust in his adopted city, and is said to have been living in 1552. Giorgio had two sons, one of whom only, Vincentio, called Maestro Cencio, followed his father's profession.

The earliest date with the signature of the Master on Giorgio's wares hitherto observed by the writer, is 1518, and the latest, 1537. The Pasolini Collection, (now dispersed), contained a piece purporting to have been signed by the Master, and dated 1541. This instance, however, cannot be implicitly relied on.


Important works of several other notable Maestri will be found in this Collection, and the enamelled sculpture of the school of Luca della Robbia is represented by two fine specimens. In conclusion, it may be observed, that the average merit of the specimens is of a very high order, the majority of the pieces bearing much the same relation to ordinary specimens, that costly examples of old Sèvres porcelain do to common printed Staffordshire wares.

PLATEAUX, PLATES, ETC.

No. 1.


ARGE PLATEAU with raised medallion centre, diam. 18 in. Urbino ware—circa 1550. The medallion painted with Leda and the Swan. The rest of the surface and the wide margin decorated with arabesque ornaments—reverse, yellow concentric lines. The arabesque or more properly “grotesque” ornaments of this piece (“grotesche”) are particularly characteristic of the Urbino manufacture of the school and period of the Fontana family. The works of Giovanni da Udine may be taken as the type of this style, which, as seen applied to Majolica ware, does not date much before 1540, being continued in use down to the middle of the seventeenth century. This class of Majolica has usually a brilliant white ground, produced by painting over the surface of the stanniferous covering with the white enamel colour (“biancheggiato”) previous to the execution of the ornaments, increased brilliancy and tone being given by a final vitreous glaze.

No. 2.


ARGE PLATEAU, diam. 17 in. Faenza? or Castel-Durante?—circa 1500. In centre Arms of the Dukes of Urbino, of the Della Rovere dynasty, surmounted by the ducal coronet, and supported by two female figures. The medallion centre is surrounded by three concentric zones of rich arabesques: the first grounded in blue, the ornamentation consisting of chalices, winged dragons coupled together by finger rings, set with a sharp pointed stone (device of the Dukes of Urbino), interwoven with elaborate foliated scroll work; the second band, on the coved

side or sunk part of the plate, is decorated with a running scroll in white enamel on the plain surface of the ware ("lavoro di sopra bianco"); the outer zone is on the margin or border of the piece, and consists of a running acanthus scroll on a ground of brilliant orange, interspersed with amorini and various animals, and with circular medallions also containing amorini; reverse of the piece decorated with deep blue concentric lines. The enamel glaze is of the most perfect quality, and the colours are unusually brilliant and forcible. The name of the artist is unknown; several other pieces by the same hand are however extant, all of which by their great excellence bear testimony to the paramount ability of this early master.

No. 3.


ARGE PLATEAU, form "fruttiera," diam. 14 in. executed at Castel Durante—circa 1530. Subject—Olympus. Composition of many figures in an extensive landscape covering the entire surface of the piece; in the centre Apollo, around him poets and musicians playing on various instruments; above, in the clouds, a choir of amorini. This piece is the work of an artist whose productions have considerable resemblance to those of Francesco Xanto, but whose labours were probably of somewhat anterior date. It is one of the most important specimens extant alike of the artist and the "fabrique."

No. 4.


ARGE PLATEAU, with raised medallion centre, diam. 14 $\frac{3}{4}$ in., executed at Gubbio by Maestro Giorgio. In the centre medallion are the arms of the Brancaloni family; around it a wide border of arabesque ornamentation, consisting of cherubs' heads, interlaced serpents with eagles' heads, painted in lustre colours, on an alternate green and blue ground, the margin decorated with

an interlaced guilloche or strapwork pattern on a ground of gold lustre. This magnificent piece is one of the most important works of the early and best period of the master; it is unsigned, but may be referred to about the year 1520. The reverse is decorated with a well-known interlaced knot pattern. The ruby lustre is of the delicate pale rose colour, met with as a rule only in his most finished works.

No. 5.


ARGE PLATEAU, with raised medallion centre, diam. 17 in. Faenza?—circa 1520. The entire surface of the piece grounded in dark blue enamel; in the centre a coat of arms, with mantling, in proper colours, with a crest of an angel holding up a scroll, on which is the word "Pax;" around it is a band or frieze of dancing amorini, again encircled by a wide border of arabesque ornamentation. With the exception of the blazon in the centre, the decoration of this piece is executed in blue, heightened with white ("sopra azzurro.") Reverse richly ornamented with an imbricated pattern and scroll ornaments, a manufacturer's mark in the centre, consisting of a circle or ball painted yellow, intersected by a cross, a point or pellet being placed in one of the quarters. The works of this "botega," or rather individual artist, are very numerous; they are nearly always marked with the device just described. The present is perhaps the finest piece by this master now extant. This pattern, or rather style of enrichment, is not met with much after 1530, having been introduced at least as early as 1491. (See circular plaque, No. 120 in this Collection.)

No. 6.


ARGE PLATEAU, diam. 17 $\frac{3}{4}$ inch. Urbino,—circa 1550. Composition of numerous figures, Roman soldiers breaking down a bridge, surrounded by a fine double border of beautiful grotesques, painted "sopra

bianco." On the reverse is the inscription, "Cesar presso a Génaua rompe il ponte." Painted by the same hand as the two Pilgrims' Bottles, No. 92 and 93.


No. 7.

ARGE PLATEAU, form "bacile." Gubbio "lustre ware." Diam. 17 in.—circa 1505. In centre, a female bust portrait in profile, with fanciful head-dress, accompanied by a scroll or banderole, on which is inscribed, "Chi bē guida sua barcha ēse r in porto." Border of rayed compartments, filled in alternately with scale work and foliated ornamentation; the reverse grounded in dull yellow enamel. This piece is a characteristic specimen of a very fertile master, whose works, however, (never signed), afford the only information we have respecting him. They are executed on a white ground, in a firm, precise blue outline, shaded with the same colour, and profusely enriched with a yellow iridescent lustre.

No. 7 (a).


ARGE PLATE, form "bacile." Diam. 14 in. Gubbio lustre ware. By Maestro Giorgio—circa 1510. In centre a female bust portrait, with a scroll, inscribed "Pulifena . B." (Polixena bella), border of geometrical diapered ornament, resembling a mosaic pattern. Especially interesting as being one of the earliest specimens of Maestro Giorgio; executed in the style of the painter of the previous piece. Profusely enriched with ruby and gold lustres. The design is very simply outlined and shaded in blue in the ancient manner. Reverse covered with yellowish white enamel.

No. 7 (b).


ARGE PLATE, form "bacile." Gubbio lustre ware—circa 1500-10, diam. 16½ in. Female bust portrait, with scroll inscribed, "Memento mei;"

border of scale-work pattern. Reverse, yellow enamel. This piece is by the same hand as No. 7. The works of this master, easily recognisable from their great similarity one with another, are of frequent occurrence. The lustre is heavier in tint and less brilliant than that of M. Giorgio; the ruby colour is never found.


No. 7 (c).

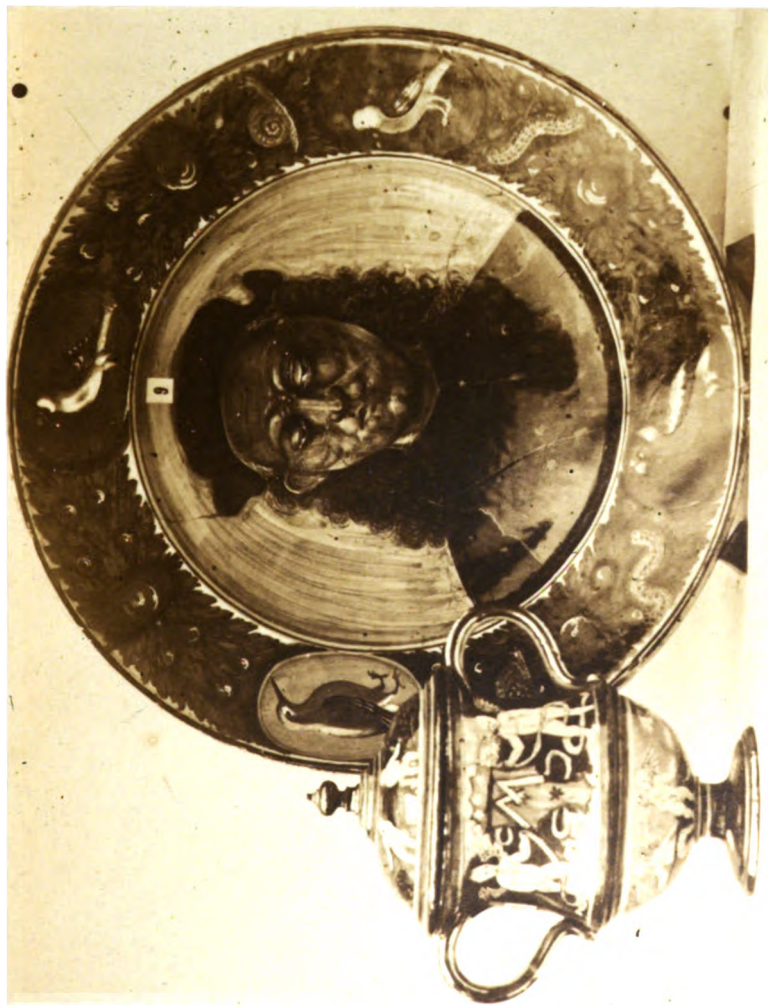
IMILAR LUSTRED "BACILE" PLATE, diam. 15½ in. Female bust portrait, with scroll, inscribed, "Timor . domini . fui . esilium suum." Border of foliated ornament. By same hand as the preceding piece.

No. 8.

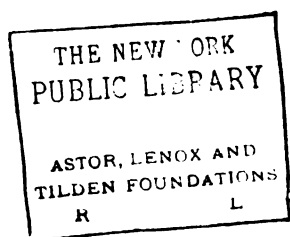
ARGE PLATEAU, Urbino ware, diam. 18 in.—circa 1550. Subject—Moses striking the rock, (from a design by Battisto Franco?) surrounded with wide border of grotesques on white enamel ground. Reverse inscribed, "Quando Moïse precolse la pietra." A splendid specimen of the best period of the Urbino fabrique.

No. 9.

ARGE PLATEAU, form "bacile," diam. 18 in. Bust portrait of the painter Pietro Perugino, on a deep blue background, wide border of a wreath of foliage, with four circular medallions, in which are respectively painted, in their natural colours, a goldfinch, kingfisher, grosbeak, and tomtit—circa 1520. This magnificent work must be regarded as an unique piece, executed entirely irrespective of the usual conditions of manufacture; it is painted by one of the most able of the Maestri-Majolicari, probably from a picture or drawing furnished by some one of the greatest painters of the epoch. The date of the piece is about 1515-20, (Pietro died in 1524). The portrait of




Two golden vessels were taken by the Duke of Devonshire from the collection of the Duke of Devonshire.



Pietro is a well-known one; we know that his popularity with the young painters of the new school founded by M. Angelo and Raffaello, led them frequently to introduce his portrait into their works. Vafari records that Lorenzo da Credi painted Perugino's portrait, and as in the present work he is represented much younger than he can have really appeared at the date assigned to the piece, it is just possible that this head may have been copied from Da Credi's portrait. From the analogy of style of execution and colour, this piece is believed to have been painted by the same artist who executed the celebrated plate acquired by the Marlborough House Museum from the Bernal Collection, which represents a Majolica painter in his studio, painting the border of a plate in the presence of a richly-attired cavalier and lady; and also of another plate from the same collection, on which is represented the St. George of Donatello, from the bronze statue in Florence. The latter were executed at Caffaggiolo, a villa of the Medici family, near Florence, where in all probability the enlightened princes of this powerful dynasty had founded a private manufactory of Majolica ware. The artists of this "fabrique" were probably all of the same family, as we find several distinct hands making use of the same monogram on their pieces, sometimes accompanied with the word "Caffaggiolo" or the letter "C." only;—to all appearance they were an offshoot from the Faenza school. The present piece unfortunately has no signature or monogram; but in confirmation of the Tuscan origin of this piece, it may be observed that the style of the border, which is very unusual in Majolica ware, is imitated from the borders so much in use in the enamelled relief-sculpture of the Della Robbia school—a style which, at an earlier period still, was made familiar to the Florentine artists in the works of Andrea Pisani and Lorenzo Ghiberti.


No. 10.

ARGE PLATEAU, with deep sunk centre and wide border, diam. 18 in. Gubbio lustre ware. Painted by Maestro Giorgio—reverse, scrolls and interlaced knots, with the date 1530, and initials of M. Giorgio in lustre colours.

In a medallion in the centre is a standing figure of a saint, with two dogs, landscape background, and the initials S. L. The drapery and nimbus of the saint are in the ruby lustre. The cavetto of the plate forms a band of gold lustre, and the wide border is decorated with arabesques and medallions, on a blue ground; the ornamentation consists of interlaced serpents, foliated scroll work, and amorini, with four large medallions surrounded with wreaths of green foliage; these contain:—First, An amorino seated and holding an eel, which is sliding through his fingers, and the motto “*Così fugge la vita nostra*,” (so flies our life). Secondly, Female bust in blue outline, inscribed “*santa caterina*,” this medallion is entirely washed over with transparent ruby lustre, through which the outline of the design appears. Thirdly, Female bust inscribed “*Faustina*,” similarly grounded with gold lustre. Fourthly, Laureated bust of an Emperor, inscribed “*Hero rex*,” similarly grounded with gold lustre.


This is one of the largest and most important pieces of the Master known to exist, and is entirely from his own hand.

No. 11.


ARGE PLATEAU, diam. 15½ in.—circa 1560. Mutius Scaevola burning his hand before Porfenna, inscribed on reverse “*Mutio che la sua destra erante cocie*.” This subject is of very frequent occurrence in the Majolica wares of all periods.*

* In the first edition of this Catalogue this piece was attributed to the “*botega*” of Guido Fontana of Urbino, and supposed to be actually from the hand of his son Camillo. The author has since, however, found reason to


No. 11 (d).

 LATE, form "bacile," Gubbio lustre ware. M. Giorgio?—diam. $11\frac{3}{4}$ in.—circa 1510-20. In centre a coat of arms; on a band within it is written the word "vaso;"—border in compartments containing scroll foliage; the ornamentation executed entirely in ruby and gold lustre, with blue lines and shading—reverse, yellowish white enamel. This piece is probably one of the early unsigned works of the Maestro.

No. 11 (e).

 LATE, diam. 14 in.—M. Giorgio, dated 1525 and initialed. In centre medallion, an escutcheon of arms on rich golden lustre ground. Wide border of running leaf scroll pattern in yellow and ruby lustre, outlined and shaded with blue on white ground. Reverse, scrolls and interlaced patterns in lustre tints.


No. 11 (f).

 ARGE PLATEAU, form "fruttiera," diam. 16 in. Faenza ware—circa 1520-30. The surface of this piece is entirely covered with a composition of the Gathering of the Manna, probably a "pasticcio," or partial copy after Raffaello. This magnificent piece is unquestionably one of the most perfect specimens of the "Majolica istoriata" extant—the force of tint, variety, and harmony of the colouring are most remarkable, many passages being in this respect of exquisite beauty. It is executed with unusual care, and the manufacture of the piece has been attended with perfect success. The name of the artist is not known. Several other pieces by the same hand are, however, extant;


misgiving his judgment on this point, and to feel doubtful whether the execution of the painting ought not rather to be assigned to Girolamo Lanfranco of Pesaro; peculiarities in the style of the painting seem to connect it with both these notable Maestri.

all of which are of high class. At the bottom of the composition, painted on a stone, is a monogram unfortunately blurred by the flowing of the enamel glaze; it, however, appears to have been the initials F. B., which is the signature found on several of the pieces alluded to. Reverse, without decoration.


No. 11 (g).

 LARGE PLATEAU, form "bacile," Gubbio lustre ware, by Maestro Giorgio. Diam. $14\frac{1}{2}$ in.—circa 1500-10. In centre a medallion with an amorino riding on a unicorn, encircled by concentric bands of ruby lustre and diaper decoration;—the cavetto of the plate is enriched with oval sunk pools or gadroons grounded with gold lustre, wide border of scalework pattern in ruby and gold. One of the most quaint and beautiful, and, at the same time, earliest examples of the master. Unsigned. Reverse, concentric circles in ruby.


No. 12.

 LARGE PLATEAU, form "bacile." Gubbio lustre ware—circa 1490-1500, diam. $14\frac{3}{4}$ in. Subject—Two horsemen in richly decorated armour, one bearing a lance, and the other a banner; border of foliated ornament; the design executed entirely in brilliant gold lustre on white ground, outlined with deep blue. Reverse grounded in yellow enamel. The lustre colour in this piece is of unusual brilliancy, and the blue outline and shading of corresponding intensity in tint.


No. 13.

 LARGE PLATE, form "bacile," Gubbio lustre ware, diam. $16\frac{1}{2}$ in.—circa 1490-1500. The sunk centre of this piece is entirely filled with a large crowned eagle (arms of Montefeltro)—border of rays and floriated ornament. Reverse, yellow enamel; brilliant gold and ruby lustre, with blue outline on white. By same hand as the preceding piece.

No. 14.

ARGE PLATEAU, Gubbio lustre ware, diam. 16 in.—circa 1490-1500. Female bust portrait in profile, with a scroll on which is inscribed “chi a tempo non dorma.” On the lady’s sleeve is a device of a burning heart, bound round with a cord; border of scroll and palmette ornaments. This piece is executed entirely in ruby lustre, and blue outline and shading. Reverse, numerous concentric lines in ruby. By same hand as the two previous pieces. This ancient artist, there is every reason to believe, was the master, or, at any rate, the immediate predecessor of Giorgio, and it is presumed that he was the inventor of the ruby lustre, his pieces being the earliest in date on which this celebrated pigment has, as yet, been observed to occur. Both the lustre tints are unusually brilliant, the gold or yellow (see previous pieces) surpassing even that of Giorgio; the ruby inclines to orange or copper colour, as contrasted with the more perfectly developed pigment of Giorgio. The blue colour has a peculiar strength and power of tint, being of a full dark indigo; this peculiarity alone rendering the works of this master easily recognisable. His style of execution is similar to the early manner of Giorgio, manifesting, perhaps, greater force and precision of outline, though with the same careful, timid modelling or shading in the simple blue pigment, which, as usual with the early Gubbio masters, is the only colour employed in the flesh. The three pieces of this master are all of them splendid specimens.


No. 15.

LATE, Gubbio lustre ware, diam. $11\frac{1}{2}$ in., Maestro Giorgio—dated 1526, and signed “M° G° da Ugubio.”* In centre an amorino swinging on the


* See fac-simile of signature, Appendix A.

branch of a tree, painted in griffaille, the cavetto of the plate grounded with gold lustre, and with wide border of scroll and palmette ornament, richly lustred with gold and ruby on blue ground. This piece is probably from the hand of Maestro Cencio.


No. 15 (h).

 LATE, Gubbio lustre ware, diam. $11\frac{1}{8}$ in. M. Giorgio,—unsigned. Same pattern as the preceding piece. In centre an amorino with a dog. Painted by M. Giorgio himself, and apparently rather an early specimen of this well-known type.


No. 15 (i).

 LATE, form "fruttiera," Gubbio lustre ware, Maestro Giorgio, diam. $9\frac{1}{2}$ in. In centre Cupid with a bow and quiver; wide border of military trophies on blue ground, richly lustred. Reverse, rude scrolls in lustre. A late piece of the Giorgio fabrique. Circa 1535.

No. 15 (j).

 LAT PLATE, Gubbio lustre ware, diam. $10\frac{3}{4}$ in., Maestro Giorgio. Similar pattern to the preceding piece. In centre an amorino with orange drapery—dated 1537, and initialed by Giorgio. This and the preceding piece were probably painted by some workman employed in the bottega of the maestro.

No. 15 (k).

 LATE, Gubbio lustre ware, diam. $9\frac{1}{2}$ in. Maestro Giorgio; dated 1528, and initialed. Similar pattern to Nos. 15 and 15 (h). In centre medallion, an amorino supporting a column, on ground of gold lustre. Reverse, marginal lines on yellow lustre. This piece is probably the work of Maestro Cencio.

No. 15 (l).

PLATE, Gubbio? lustre ware, diam. 10 in. Same type as preceding piece; in centre medallion an amorino with a bow, painted in grisaille on ruby ground; border of scroll ornament on blue. Reverse, signed with an N, and decorated with scrolls in lustre. School of Giorgio. The execution of the amorino is in imitation of the manner of Cencio, but much feebler in design. This specimen is an unusually excellent piece of this well-known hand.

No. 15 (m).


PLATE, Gubbio lustre ware, diam. $10\frac{1}{4}$ in. Maestro Giorgio.—Dated 1526, and signed "M^o. G^o. da Ugubio." Same type as preceding pieces. In centre an amorino finely drawn, with ruby-lustred drapery on a ground of yellow lustre; border of elaborate scroll-palmette, and interlaced knot ornaments in brilliant lustres on blue. This beautiful specimen, executed in a year in which the master seems to have attained to the summit of his powers, is remarkable for the profusion and brilliancy of the lustre tints, no less than for its unusually careful and finished manipulation.

No. 16.


PLATE, form "fruttiera," diam. $11\frac{1}{4}$ in., Gubbio lustre ware.—Maestro Giorgio;—initials "M. G." on reverse, and date 1522. Subject—Fight for the standard; composition of three mounted cavaliers, one of whom, bearing a standard, is attacked by another with a stiletto; the third, also engaged in the mêlée, is habited in Roman armour, and has a commander's bâton in his hand; two slain soldiers, with bucklers and other arms, are being trampled under foot, while on the left a foot soldier is seen fleeing away. Landscape background, the sky grounded dark blue, powdered

with stars in lustre colour. The piece is very profusely lustred, the ruby tint being applied in masses; the painting is from the hand of Giorgio, in the usual timid careful style of his early and middle period. This composition is taken from an early Italian print by an unknown master, of which an impression is preserved in the print room of the British Museum. Reverse, rude scrolls, alternating with interlaced knots, with date and signature in lustre colours.

No. 16 (n).


ARGE PLATE, form "fruttiera," Gubbio lustre ware. M. Giorgio, diam. $12\frac{1}{4}$ in. A procession of six warriors in antique armour, carrying banners, (on white ground.) Reverse, decorated with oblique spiral gadroon ornamentation in ruby lustre, the monogram of M. Giorgio, and date 1520. The unusual brilliancy of the lustres is especially remarkable. Pieces dated in this year (1520) are very rarely met with.

No. 17.


ATE, form "fruttiera," diam. 10 in., finely lustred. Subject from the history of Jason; reverse, scroll ornaments in lustre colours, same pattern as M. Giorgio's, with the signature N. and date 1540. This piece is one of a numerous class of works, all apparently by the same hand, and as evidently imitations of the style and technical peculiarities of Giorgio. The present example, and indeed the specimens generally, are richly decorated with the ruby and yellow lustres, the former tint being, perhaps, heavier and less brilliant than that of M. Giorgio. In the absence of any direct clue to the origin of these pieces, it is conjectured that they were the production of some scholar or workman of Giorgio, who had succeeded in discovering the secret of the lustre colours. It is most likely that the place of their manu-

facture was Gubbio; they are always coarser in design and ruder in execution than the genuine works of the master, and even when not initialed by the N, on the reverse of the pieces, may be distinguished by the peculiarity of the flesh tints, which are heavily outlined or shaded with deep olive, and crudely heightened in the lights with white enamel.

No. 17 (o).

 LATE, form "fruttiera," diam. $10\frac{1}{4}$ in., Gubbio lustre ware. M. Giorgio; dated on reverse, 1526, and signed, "M^o. G^o da Ugubio." Subject—Abraham offering up Isaac. In the lower part of the composition, which comprehends a double action, Abraham is seen with a falchion in his hand, pursuing Isaac, who is endeavouring to escape from him; in the upper part the sacrifice of Isaac appears about to be consummated. Richly lustred, the drapery of Abraham being grounded in a full mass of ruby, glazed over blue outline and shading, which causes the lustre to assume a warm purple hue; the piece is probably by the hand of Maestro Cencio, Giorgio's son. Reverse, the usual isolated scrolls and signature in yellow and ruby lustres.

No. 18.

 LATE, form "fruttiera," diam. $10\frac{1}{4}$ in., Gubbio lustre ware. M. Giorgio; date about 1520-25. Subject—The Virgin and Child seated on a throne, in an Italian architectural interior; through the interstices of the columns in the background an extensive landscape, with rivers meandering; the sea, with ships, in the distance. The group of the Virgin and Child is evidently after Raffaele, and has considerable resemblance to the Madonna da Foligno; the drapery of the Virgin, the chequered pavement, the columns, and other details of the architecture, are enriched with the ruby and gold lustres, in unusual quantity and of the most

brilliant and harmonious tones. Reverse, scroll decoration in gold lustre, and although not signed, there is no doubt but that this is a specimen of Giorgio's middle period.

No. 19.



LATE, form "fruttiera," diam. 10 in.—circa 1530. Full-faced bust of a young girl, on dark-blue ground, powdered with lustre stars, and with the inscription "Amaro chi me amara," (I will love whoever loves me,) also in lustre. This beautiful piece, one of the choicest morceaux in the collection, is by an artist, who appears to have specially devoted himself to painting portraits for this description of piece, ("Majolica Amatoria"), intended as lovers' presents;—there is as yet no clue to the name or "locale" of this able painter; his manner bears a certain resemblance to that of the artist working with Maestro Giorgio, and who is believed to be his son Cencio; the colouring is, however, warmer, more transparent, and the execution more masterly than that of the latter. The piece was certainly lustred either by M. Giorgio or the master of the monogram "N."

No. 20.



LATE with sunk centre, and wide margin, diam. $9\frac{1}{2}$ in., Gubbio lustre ware. M. Giorgio. In centre a star or rosette; border, foliated decoration in gold and ruby lustre, outlined and shaded with blue on white ground. Reverse, concentric lines in ruby. An early piece of the master, probably dating about 1520.


No. 20 (p).




DEEP BOWL-SHAPED FRUTTIERA, diam. $10\frac{1}{4}$ in., Gubbio? raised lustre ware. In the raised centre is a figure of St. Sebastian in relief, and the

border has pine cones and circular bosses also raised; richly lustred with deep yellow and ruby, and rudely outlined and washed with blue on white ground. This style of piece, in which the ornamentation is slightly in relief, was evidently purposely designed to display the lustre colours in their greatest brilliancy; the majority of them are by the same hand, (the artist signing his pieces with an N), and generally date between the years 1530 and 40. Reverse, slight scrolls in lustre.


No. 20 (q).

IMILAR DEEP BOWL-SHAPED "fruttiera," diam. 8 in. In centre a raised figure of St. Francis receiving the stigmata; border of raised pine cones, and foliated ornament in lustres; by same hand as previous piece. Reverse, plain—circa 1535.

No. 21.


LATEAU, with raised medallion centre, diam. $12\frac{1}{2}$ in., Gubbio lustre ware, M. Giorgio—circa 1520. In centre a rabbit,—border and margin of geometrical foliated diaper ornament, ruby and gold lustre, outlined and shaded with olive on white ground. Reverse, concentric lines in ruby. An early unsigned piece of the Maestro, (before 1520.)

No. 22.


ARGE PLATE, Gubbio lustre ware, diam. 12 in. Maestro Giorgio,—dated 1522. Arms of Urbino, (of Duke Francesco Maria the First) surmounted by the ducal coronet, and surrounded by elaborate arabesques on a blue ground covering the entire surface of the piece. The ornamental details consist of dragons, interlaced serpents, sphinxes, masks, military and musical trophies, garlands, inscribed cartouches, &c.; they are almost entirely grounded in

the ruby and yellow lustres, exhibiting a perfect blaze of the most brilliant "reflet." The date 1522, and the following inscription, are written under the glaze on separate scrolls or cartouches:—"Amor."—"Pensa a dios"—"aiurai felice." The reverse is decorated with concentric lines of yellow lustre, but is without signature. This most precious specimen is perhaps for the fine distribution, abundance and perfection of the lustres, unsurpassed by any other piece of the Maestro now extant.

No. 23.

 LAT PLATE, Gubbio lustre ware, diam. 10 in. Maestro Giorgio. Shield of Arms, with a large scroll banderole, on which is inscribed "Viva, Viva, in eternum;" the rest of the surface filled with cherubim, two large cornucopiæ with flames issuing from them, ribbons, and other arabesque details, on a deep blue ground; the heads of the cherubim are delicately modelled in flesh tints of blue, glazed with light orange, and the remainder of the ornaments are grounded in the full lustre tints. This piece in beauty of execution and effect, equal to the preceding, is also decorated on the reverse with concentric lines of ruby lustre, and has the usual signature of the Maestro in the centre, but is without date. It is probably somewhat anterior to that of the previous specimen. (1518-20?)

No. 24.

EEP PLATE, with wide border, diam. 10½ in., Gubbio lustre ware, M. Giorgio—circa 1520. In the medallion centre is a cartouche with the word "viva" in lustred characters; the cartouche relieved on a background of scalework; the "cavetto" of the plate is grounded with the gold lustre, and the border is decorated with oblique radiating leaves, also in lustre tints, the general effect being skilfully enhanced by zones and touches of ruby;

the surface of the plate is almost covered with lustre. Reverse, concentric lines in ruby.

No. 25.




LATE, form "fruttiera," richly lustred, diam. $10\frac{1}{2}$ in. Subject, Perseus and Andromeda—circa 1540. This piece is clearly in the category of the works believed to have been lustred by Maestro Giorgio for an out-lying master or fabrique. The style of the piece, irrespective of the added enrichment in lustre, is somewhat singular, the drawing of the figure is unusually careful and correct, the colouring feeble and discordant, the flesh being simply shaded in brownish yellow, heightened with a cold heavy white enamel, whilst the rock to which Andromeda is tied is painted with patches of intense black colour and raw orange, forming a violent contrast with the delicate tints of the nude figures. Certain peculiarities seem to point to Castel Durante as the locality of production of this piece; but, on the other hand, the work has every appearance of having been originally executed with a view to receive the lustre decoration, which is applied with judgment and unusual care—to a certain extent correcting the patchy effect previously noticed. The reverse has the usual rude scroll pattern of the Giorgio fabrique; in the centre is the inscription "Perseo e Andromeda," written in blue by the original painter of the piece.

No. 26.




DEEP PLATE, or "fruttiera," Gubbio rilievo lustred ware, diam. $9\frac{3}{4}$ in.—circa 1530. Medallion in centre, containing an "Agnus Dei" in relief. Border of raised acanthus leaves; rich gold and ruby lustre, on white ground, lined and shaded with blue. Reverse, flight scrolls in ruby, with the initial N. (School of M. Giorgio.)


No. 27.

 LATE, diam. $11\frac{1}{4}$ in., Gubbio lustred ware—dated 1539. The story of Narcissus. Composition of six figures in an elaborate landscape, richly heightened with lustre colours. Reverse, the usual scrolls of the Giorgio fabrique. By same hand as No. 17.


No. 28.

 EEP TAZZA, or “fruttiera,” with raised medallion centre, around which are concave waved spiral flutings, the border of the piece cut or scoloped,—Faenza ware?—circa 1520-30. In the medallion centre is a standing figure of a saint, habited in the costume of a monk, and holding a book and a cross (St. Francis?)—landscape background; the fluted surface and margin of the remainder of the piece alternately grounded in deep blue and orange, on the former of which is painted running scroll foliage, in yellow; and on the latter, similar scrolls in white shaded with blue. Reverse, alternate parallel blue and orange lines, arranged spirally in the direction of the fluting. The works of this master are numerous, and resemble each other so closely as to be always easily recognisable. The pattern, indeed, seems to have been a “specialty” of this particular artist; the pieces are always executed with great delicacy, the figure subjects in the medallions being well drawn, and painted in a finished and spirited manner.


No. 29.

 LUTED TAZZA or “fruttiera,” diam. $10\frac{1}{2}$ in., Urbino ware—circa 1560. In the centre medallion a male classical figure seated in a landscape; wide border of grotesques on brilliant white enamel ground. The glaze and enamel colours of this piece are unusually perfect.


No. 30.

AZZA or "fruttiera," diam. $11\frac{1}{4}$ in., finely enriched with lustre colours, dated 1541, manufacture unknown (Pesaro?) This specimen is one of the class of pieces already alluded to, as having been lustred in the "bottega" of Maestro Giorgio for the artists of other manufactories. The subject represents the birth of Adonis, composition of seven figures in a landscape, occupying the entire surface of the piece. The painting, though expeditious, is masterly, and the colour is unusually rich and harmonious. Reverse, the usual scroll ornamentation, the date 1541 in ruby, and the inscription "Nascimento d' Adonis" in black—the latter, as usual, written by the painter of the piece.

No. 31.

LATE, form "bacile," diam. $11\frac{1}{4}$ in., Gubbio lustre ware, Maestro Giorgio?—circa 1500. In centre clasped hands, the male hand adorned with a thumb ring, that of the female with two rings on the second and two on the fourth finger; above them a heart in ruby lustre transfixes with arrows; underneath the hands is a fire, the flames in yellow lustre—border of painted rays—lustres on white ground, with delicate blue outlines and shading. This piece is probably one of the earliest works of M. Giorgio, and is an interesting ancient example of an "amatoria" piece. Reverse, yellow enamel.

No. 32.

LATE, diam. $10\frac{1}{4}$ in. lustred ware, school of M. Giorgio, subject allegorical. A female figure seated, is conversing with a man habited in the costume of the sixteenth century, and holding a halberd. Various animals, a horse, bull, dragon, peacock, &c., are advancing towards the

group; landscape background,—richly lustred. Reverse, rude scrolls in lustre. By same hand as No. 27.

No. 33.



FAZZA "fruttiera," embossed lustred ware, Gubbio—circa 1520. In centre a heart transfixd by a dagger and a dart in the midst of flames, above it two eyes; border of raised pine cones or eggs, with foliated ornaments, rich ruby and gold lustres on white ground, outlined and shaded with blue. Apparently a very early specimen of the raised or embossed ware.

No. 34.



FAZZA, "fruttiera," Gubbio lustre ware—circa 1520-30. In medallion centre a profile bust of a man, the head painted in grisaille, drapery in ruby, border of scroll foliage in lustre on white ground, shaded with blue. Reverse, signed with an N. It is difficult not to believe that this piece is by the same hand which executed Nos. 38 and 38 (t), the latter being initialed by M. Giorgio, and believed to be the work of his son Cencio. (It has more than once occurred to the author of this catalogue, that the N may in reality be the monogram of Cencio (Vincenzio), containing as it does the three letters VIN.)

No. 35.



PLATE, diam. $9\frac{3}{4}$ in., Gubbio lustred ware—circa 1520-25, Maestro Giorgio. In centre a female bust portrait on a blue ground, with the initials B. B. in lustre colours, border ornamented with circular pools, or depressions grounded in lustre, blue grounding or shading. The portrait is executed in the usual greenish grey chiaro-scuro tints, thought to indicate the work of Maestro Cencio; the careful

drawing and execution would seem to denote it to be an early essay of the master. Reverse, concentric lines of gold lustre.

No. 36.


BOWL, or deep "fruttiera," lustre ware, manufacture uncertain, (Gubbio or Deruta?)—circa 1490-1500, diam. $8\frac{1}{2}$ in. In the centre is the sacred monogram I. H. S. in relief, outlined in blue and grounded in lustre colours; border of oblique concave depressed gadroons and circular sinkings, likewise grounded in lustre, blue outline and shading on white ground. This beautiful piece is remarkable for the full orange ruby lustre and the brilliant white enamel ground forming the glaze or covering of the ware. Reverse, oblique spiral scroll ornaments and marginal lines in lustre.

No. 36 (s).

DEEP "FRUTTIERA," diam. $8\frac{3}{4}$ in. Gubbio? embossed lustred ware—circa 1520? In centre the sacred monogram in relief, surrounded by rays, border of raised acanthus leaves, alternating with pellets; the relief ornamentation is grounded in gold and ruby lustres, on a white surface of great purity and brilliancy. This exquisite little piece exhibits the full power obtainable by the introduction of the lustre tints, in a degree, perhaps, unsurpassed by any other example in the collection; the yellow lustre has a full rich golden tone, and the ruby a pure vivid red, peculiar to this specimen. It is evident that the perfection of the pigments here seen is in great measure due to the fine quality of the enamel glaze on which they are applied. The entire arrangement of the ornamentation, moreover, shows a perfect appreciation of the decorative uses of the lustre colours; and on the whole, although evidently manufactured in an expeditious manner as an object of commerce, this specimen is a masterpiece of the Ceramic art. It is difficult to determine whether


it is by the same hand, as the many specimens of nearly similar design; if so, it must evidently be regarded either as an isolated instance of unusual perfection, or as one of a more costly class, which, from its comparative limited manufacture, has now become very rare.

No. 37.


 LATE, enriched with lustre tints, diam. $9\frac{1}{4}$ in.—dated 1549. The subject, which covers the entire surface of the plate in the usual style of the Urbino “istoriati” pieces, is from Ariosto, and represents Rogero delivering Angelica. In the centre, Angelica is seen bound to a rock, whilst a huge monster, apparently arrested in its advance, turns towards Rogero, who is seen descending to the attack on a hippogriffin; on the opposite side is a galley with three figures, and in the background rocky islands in the sea, with the sun rising. The author is inclined to attribute the painting of this beautiful plate to the celebrated Maestro, Orazio Fontana, of Castel Durante and Urbino. The careful drawing, brilliancy, and true artistic feeling in the colouring—evinced in many circumstances of detail—are entirely consistent with the general style of the several initialed specimens of the Maestro, latterly identified in various collections.* The lustre colours, on the other hand, have all the characteristics of Maestro Giorgio, and were doubtless applied in his bottega. This is not the first piece thus conjointly executed which has been noticed. The reverse has the usual lustre scroll pattern of the Giorgio fabrique, with the date 1549 faintly written in ruby, whilst the inscription “Angellica ligata al duro scoglio” is written in blue by the painter of the piece.

* See Appendix B.


No. 38.

 LATE, diam. 9 in., Gubbio lustre ware. M. Giorgio. In centre a male head in profile, painted in grisaille on ground of gold lustre, wide border of arabesque ornamentation in grisaille, heightened with gold and ruby lustre on blue ground. The motives of the ornamentation are sphinxes, cornucopiæ, masks, scrolls, strapwork, &c. Reverse, scrolls in lustre, the date, 1531, and initials of Maestro Giorgio.* This piece is apparently executed by M^o Cencio.


No. 38 (t).

 LATE, diam. 9 in. Maestro Giorgio. Similar pattern to preceding specimen. In centre a female profile bust with a scroll, on which is inscribed "Daniella Diva." In the upper part of the arabesque border a burning heart pierced by a scroll or banderole, on which is inscribed "oime;" on a shield is the date 1530. Reverse, scrolls in ruby, the date 1531, and initials of M. Giorgio. This piece, or one of precisely similar design, is described in Passeri's work on the Majolica.

No. 39.

 AZZA, or "fruttiera," Gubbio lustre ware, diam. 9 in. The head of St. John the Baptist in a Charger, on a deep blue background, diapered with scrolls in ruby lustre; above is a pendant garland of green leaves and fruit, and on one side a cross and banderole inscribed "ecce-agnus-dei." Reverse, Giorgio scrolls; the date 1535, and initial N in lustre.†

No. 40.


 LATE, diam. 10 $\frac{3}{4}$ in. Urbino ware, "Majolica istoriata,"—circa 1570. Latona changing into frogs the

* See fac-simile of signature, Appendix A.


† See fac-simile of monogram, Appendix A.

peasants who had insulted her. Reverse, inscribed "La dea Latona."


No. 40 (u).

 PLATE, diam. 11 in., Urbino ware,—circa 1560-70. Jacob blessing his Sons, (Gen. xlix.) composition of ten figures. Inscribed on reverse, "Jacobbe."


No. 40 (v).

 PLATE, Urbino ware—circa 1570, diam. 10½ in. Subject, a Sacrifice;—composition of ten figures, inscribed on reverse, "Il Sagresfitio."


No. 40 (w).

 PLATE, Urbino ware, diam. 10¼ in.—circa 1570. Minerva and the Muses,—composition of eight figures. Inscribed on reverse, "Le Nove(?) muse."


No. 40 (x).

 PLATE, Urbino ware, diam. 10½ in.—circa 1570. The Sons of Jacob,—composition of eleven figures. Inscribed on reverse, "Li figlioli de Jacobbe."

No. 40 (x).


 PLATE, Urbino ware, diam. 10¾ in.—circa 1540. Alexander visiting Diogenes,—composition of six figures. In the upper part of the piece a shield of arms quartering Della-rovere and Montefeltro, with crest of a savage man's arm brandishing a dagger, and motto on a scroll "Sapies domini situr astris."

No. 41.


 SMALL PLATEAU, diam. 10 in., Gubbio or Pesaro? lustre ware—circa 1500-10. Medallion in centre containing a female profile bust with a vertical

plant, or branch of a flowering shrub ; border of foliated ornament and geometrical arabesque ; yellow and pale ruby lustre, outlined with blue on white, or pale blue shaded ground. Reverse, concentric lines in yellow lustre. It should be observed that this is the first specimen of this Maestro which has fallen under the author's notice on which the ruby lustre has been found.


No. 42.

 LATEAU, with raised medallion centre. Gubbio? lustre ware, diam. $11\frac{1}{2}$ in.—circa 1500-10. In centre, female profile bust, border of foliated ornament, scale pattern, &c. in compartments ; similar in design to the preceding piece, and painted by the same hand, but lustred in yellow or gold colour only. The yellow lustre of this period, common apparently to the present and three or four other Maestri, although less pleasing in its positive tint than the lustres of M. Giorgio, being of a dull or dirty yellow colour, is superior to nearly every other pigment of this nature in respect of the extraordinary "reflet" or iridescence, which assumes all the prismatic variety of colours of mother-of-pearl—this is in fact the true "lustro Madreperla" of the Italians.


No. 43.

 LATE, diam. 9 in.—circa 1530. Arabesque ornamentation on blue ground ; in centre a sphinx seated on a tablet on which are the letters ·S· P· Q· R· surrounded by scroll foliage, cornucopia, masks, and military trophies. The dry precise style of execution, and the predominance of crude blue and yellow in the colour of the piece, indicate Deruta as the place of manufacture ; the enamel glaze has likewise the same dull greyish tint and opacity which characterise many of the signed pieces of that fabric. Reverse no decoration.


No. 44.

 LUTED TAZZA, or "fruttiera," diam. 10 in. Faenza?—circa 1530. In centre a classical profile bust with cartouche inscribed "Flamino;" border in compartments, grounded alternately, in blue, green, and yellow, with scroll foliage in yellow. By same hand as No. 28.


No. 45.

 LATE, "fruttiera," diam. $8\frac{3}{4}$ in.—circa 1540. Manufacture uncertain. Profile bust of a warrior with a fanciful helmet; on an interlaced ribbon scroll is inscribed "oritia"—dark blue background, no border. Reverse plain.


No. 45 (aa).

 IMILAR PLATE, "fruttiera," diam. 9 in. Manufacture uncertain. Bust of a young man in costume of sixteenth century, with scroll inscribed "Capitanio gentile;" companion specimen to preceding piece, and executed by same hand. Reverse no decoration.

No. 45 (z).


 LATE, form, tazza or "bacile," "majolica amatoria," diam. 9 in. Faenza? ware—circa 1540. Female full-faced bust portrait, with an interlaced ribbon scroll, inscribed "Silvia Bella;" blue background. A beautiful gift or "amatoria" plate, of brilliant and harmonious colouring, by a master whose name is not known. Reverse, no decoration.

No. 46.


 ARGE PLATEAU, diam. $16\frac{1}{2}$ in. Urbino ware—circa 1540-50. Battle of the Israelites against the Amorites; Joshua commanding the Sun to stand

still. Composition of many figures, horses, &c. covering the entire surface of the piece; in the upper part a shield of arms. Reverse inscribed "Cū Josue bellū esset victorū & notesceret orationib solem firmavit."

No. 46 (bb).


ARGE OVAL PLATEAU, length 19½ in., width 18 in., Urbino ware—circa 1540-50. Subject, a Battle—being a crowded composition of many figures and horses; in part a pasticcio from Raffaello's Battle of Constantine. Reverse, plain. This important piece may probably be from the "bottega" of Orazio Fontana, though it is certainly not from the hand of the Maestro himself.

No. 46 (cc).


ARGE PLATEAU, diam. 17 in., Urbino ware—circa 1550-60. Subject—The Taking of Alba;* in the centre a wide river divides the composition into two parts; on each bank are opposing armies: in the lower part of the composition the attacking party appears to have made an attempt to cross the river by means of rafts or pontoons, which has apparently failed, being vigorously opposed by the enemy with a battery of cannon established on the opposite bank; higher up, however, and simultaneously, the river is being forded, the assailants having apparently succeeded in landing a body of men, who are proceeding to attack the city, whilst the attention of its defenders is occupied by the engagement lower down. On the reverse is inscribed, "la preffa dalba."

* Qy. Alba in Piedmont? M. Soulages calls this subject "a battle in Saxony gained by the Count Andriano in 1547."

No. 46 (dd).

ARGE PLATEAU, diam. 17 in., Urbino ware—circa 1540. Lucretia killing herself in the presence of a concourse of Roman citizens. Composition of sixteen figures; in the background a portico or colonnade of Roman architecture. Inscribed on reverse, "M. che e morire che vivare cō vergona." This important specimen is one of the most carefully-executed specimens of the "Majoliche Istoriare."

No. 47.

ARGE PLATEAU, diam. 19½ in., Caffaggiolo or Faenza ware—circa 1510? Pope Leo the Tenth, seated in a rich chair or throne, on a platform or palanquin, borne on men's shoulders, is carried in procession, accompanied by cardinals riding on mules, and a numerous retinue of ecclesiastics, officials, guards, &c. In the foreground, marching at the side of the main procession, is a regiment of halberdiers in parti-coloured costume, headed by a drummer and fifer, and an officer bearing a banner charged with the "palle" of the Medici family; the main procession is headed by a cavalier riding on an elephant richly caparisoned. Immediately behind the Pope appears a column of pikemen with an ensign at their head, also bearing the banner of the Medici family. The Pope is represented in the act of benediction; he wears the papal tiara and a rich cope of diapered cloth of gold, fastened by a large circular morse or fibula; in his left hand he holds an object which resembles an orb or ball of crystal; the fingers of both hands are covered with numerous rings. The composition contains upwards of fifty figures, executed in colours on a dark blue background. The figure of the Pope has every appearance of being an authentic portrait, and the heads of several of the cardinals and attendants have marked individuality of expression. Amongst the fol-

lowers is a Turk, with red hair and a long beard, and wearing a high-crowned turban. The reverse of the piece has concentric lines in blue, and is signed with a large P.

Many concurrent indications leave little doubt but that this curious historical monument was executed at the manufactory of Caffaggiolo, a castle of the Medici, near Florence, where is supposed to have existed a fabrique supported by that celebrated family. The execution of the piece is hasty, and inferior to the composition; the profusion of the rare red enamel colour, the use of which is believed to be almost exclusively confined to this fabrique and that of Faenza, is remarkable; the colour, though known to the Majolica artists of other localities, being seldom or never employed on account of the difficulty of its application, and the uncertain action of the fire upon it.

No. 48.

PERFORATED TRAY or Basket, with two handles, diam. 12 in.—circa 1700. In the centre is a cartouche, with the initials S. A. G. S., probably those of the person for whom the piece was fabricated; it is coarsely painted with scrolls in blue and crude yellow, outlined with Manganese brown.

This piece may possibly be of the fabrique of Savona.

No. 49.

PLATE, "fruttiera," diam. $9\frac{3}{4}$ in.—circa 1540. Manufacture uncertain. Female bust portrait, (ritratto amatoria?) on blue background, with ribbon scroll inscribed "Silvia diva mirabella"—either by same hand as the fine plate, No. 19, or an imitation of the style of this master, by the painter of the pieces Nos. 45, and 45 (aa).?

No. 50.

DLATE, "fruttiera," diam. 10 in., Deruta (near Perugia) lustred ware—circa 1530. Hercules and the Nemean lion; painted with a predominance of blue and pale green colour. This piece is enriched with a pale yellow lustre, and is likewise very sparingly touched with ruby, which is of uncommon occurrence on the Deruta wares. Reverse, concentric lines in yellow lustre. It may be observed that the gold lustre of the Deruta fabrique may generally be recognised by its peculiar pale yellow "brassy reflet;" the brownish dirty tint of the enamel glaze, its comparative opacity, and the hard decisive style of outline painting always in bright blue, (the nude usually shaded with the same colour), are likewise distinctive marks of this ware.

No. 51.

DEEP TAZZA, "fruttiera" or "bacile," diam. 10 in., Gubbio lustre ware, Maestro Giorgio—circa 1518-20. In centre, a female bust portrait on blue ground, inscribed "Baldafrina," border of oblique radiating gadroons, and pellets or balls in relief, grounded in lustre colours, outlined and shaded with blue on white ground. Reverse, concentric lines in yellow lustre. From the hand of the Maestro himself, in his delicate and careful early manner—profusely lustred. The ruby tint applied in mass on the costume of the figure.

No. 52.

DLATE, "bacile," diam. 11½ in., Gubbio lustre ware. Maestro Giorgio—circa 1510. In centre, a bust of a warrior in classical costume, with a lily or vertical branch of some other flowering plant on each side; border of

geometrical ornament, profusely lustred with gold and ruby, outlined and shaded in blue on white ground. Reverse yellow enamel. A coarser specimen of the same style and period as No. 7 (a).

No. 53.

PLATE, "fruttiera," Gubbio lustre ware, diam. $8\frac{1}{2}$ in. Maestro Giorgio—circa 1530. St. Sebastian tied to a tree; background of orange ruby lustre. Reverse, flight scrolls in yellow lustre.

No. 54.

DEEP PLATE, "bacile" or "fruttiera," diam. 8 in. Gubbio embossed lustre ware—circa 1520. Maestro Giorgio? In centre, clasped hands held over a fire; above, a pierced heart in relief, border of raised acanthus leaves, &c.; ruby and gold lustre with blue lining and shading, on white ground. Reverse, plain.


No. 55.

DEEP "BACILE" PLATE, with raised centre, diam. $10\frac{1}{2}$ in., Gubbio lustre ware—circa 1510. In centre, a female profile bust in rich costume, border of pointed rays and circular flowers or pellets; margin of the same ornamentation. Greenish yellow iridescent lustre, outlined with deep blue, on white ground. Reverse, concentric lines in lustre, apparently by same hand as Nos. 12 and 13.


No. 56.

PLATE, "bacile," Gubbio? lustre ware, diam. $9\frac{3}{4}$ in. Maestro Giorgio?—circa 1520-30. Leaf scroll ornamentation in lustre, on white ground, lined and shaded with blue; in centre, the letter B, in a medallion; yellow and ruby lustre. Reverse, flight scrolls in lustre.

No. 57.

 PLATE, Urbino ware, diam. $10\frac{1}{2}$ in.—circa 1570-80. Caricatura subject. A repast of hungry mendicants in the kitchen of an inn, served by a fat cook, who is being constrained to remain against his will. Reverse, plain.


No. 58.

 MALL TAZZA or cup, Gubbio lustre ware, diam. $7\frac{1}{2}$ in. Maestro Giorgio—circa 1525. Standing erect in the centre of the composition a nude male and female figure are seen embracing; on the left an amorino seated. In the background an extensive landscape with a town in the distance, and a river with various tributary streams meandering through the foreground. Richly heightened with lustre colour; initialed *M^o G^o** on reverse, with scrolls in ruby. The design here represented is a part of a composition known as "the stream of Life," from an engraving by Robetta. This exquisite specimen is of the most perfect "technique" of the master; there can be no doubt, although not dated, that it was executed in the year 1525, the year in which so many of Giorgio's really fine works were produced; it is of precisely the same quality both in drawing, colouring, and perfection of enamel glaze and lustre, as the well-known specimen representing the Three Graces in the collection of M. Roussel of Paris, and of the plate representing a battle subject, belonging to H. Scudamore Stanhope, Esq.; and lastly, of the celebrated plateau, painted with this same composition on a larger scale, acquired at the sale of the Bernal collection by Andrew Fountaine, Esq.—(all three dated 1525). Giorgio was not a powerful draughtsman; his execution, generally speaking, is far inferior to that of many other Maestri, his con-


* See fac-simile of signature, Appendix A.

temporaries; but this single piece would suffice to establish his claims as a colourist. The harmony and luminous quality of colour here displayed would be admirable in any material; whilst, technically speaking, the pigments themselves and their mode of application, especially the ruby lustre, which is seen in its full perfection in the drapery of the female figure, have never since been surpassed in any Ceramic vehicle. The present specimen may vie in these respects with the finest *pâte tendre* porcelain of Sèvres.


No. 59.

EEP PLATE, with wide margin, Gubbio lustre ware, diam. $8\frac{1}{4}$ in.—circa 1525. Maestro Giorgio. In centre, a coat of arms, border of bold foliated scrolls, gold and ruby lustre on white ground lined and shaded with blue. Reverse, concentric lines in lustre. No signature.

No. 60.


MALL TAZZA, or “bacile,” diam. 8 in. Manufacture uncertain—circa 1500-10. In centre, a medallion with profile bust of a warrior in fanciful armour, on a deep blue ground; the rest of the surface of the piece covered with an imbricated pattern in yellow and ruby lustre. Reverse, concentric lines in lustre. The style and “technique” of this rare specimen have great analogy with the early Caffaggiolo wares.

No. 61.


MALL FRUTTIERA, with raised centre, embossed lustre ware—circa 1510-20, diam. $7\frac{3}{4}$ in. Fabrique uncertain. In centre, profile bust of a lady, inscribed on a scroll “Sepia”—border of raised pine cones and pellets, richly lustred with ruby, and outlined with blue. The enamel ground of this piece, curiously enough, is of a warm light sepia tint, producing a singular but not disagreeable effect.

This peculiarity is so unusual, that in spite of the coincidence with the name of the lady, the smoky effect can only be regarded as the result of some accident to the enamel glaze of the piece. Reverse, lines in brilliant ruby.


No. 62.

 SMALL TAZZA, "fruttiera," embossed lustre ware —circa 1520, diam. 8 in. Manufacture uncertain (Deruta?) In centre, acanthus leaves, border of raised flutings and pellets, pale yellow and ruby lustre, outlined and shaded with blue. Reverse, rude lustre scrolls and the initial D. (Deruta?)—if so, an imitation of the Gubbio style.


No. 63.

 SMALL TAZZA, "fruttiera," embossed lustre ware —circa 1510, diam. $7\frac{3}{4}$ in. Manufacture uncertain. In centre, a heart pierced with a broad Italian dagger or "anelace," suspended over a vase full of flames; on each side elaborate monograms; border of raised flutings and pellets profusely enriched with ruby and gold lustres, outlined and shaded with blue. Reverse, concentric lines in ruby. By same hand as No. 61 (Caffaggiolo?) The execution of these two pieces is very spirited, resembling the delicate early Faenza style.


No. 64.

 DEEP "FRUTTIERA" or cup, embossed lustre ware. Manufacture uncertain (Deruta?)—circa 1510, diam. $7\frac{1}{4}$ in. In centre, a raised rosette surrounded by oblique radiating gadroons, border of radiating gadroons and pellets in relief, pale yellow lustre and blue outline on white. Reverse, concentric lines in lustre. (Similar in style and perhaps same fabrique as No. 36?)


No. 65.

 LATE, diam. $8\frac{1}{4}$ in., Faenza or Caffaggiolo?—circa 1510. Four foldiers in costume of the period standing in conversation, one of them holds a banner,—deep blue background. Reverse, interlaced chequered or lozenge pattern in blue and orange.

No. 66.


 EEP PLATE, diam. 9 in., Castel Durante?—dated 1527. In centre, a military trophy in griffaille, with a buckler inscribed S · P · Q · R · on bright orange ground; wide border of arabesque ornamentation, sphinxes, with convoluted serpents, dolphins, &c., in bluish grey on blue ground; on two cartouches are respectively inscribed A.V.E., and the date 1527. An interesting early specimen of the beautiful chiaro'-scuro arabesque plates, generally believed to be of the Castel Durante fabric. Reverse plain.

Nos. 67 and 68.


 WO small cups of Gubbio embossed lustre ware, diam. of each 6 in.—circa 1540. (67) St. Jerome and the Lion, (68) St. Sebastian tied to a Tree. Both the figures are in relief, enriched with pale yellow lustre, and outlined with blue on white ground. These pieces, types of rather a numerous class, are from the hand of Maestro Prestino or Pereftino, an artist of Gubbio, of whom pieces have been noted by the author dating at various periods between 1530 and 1557. The works of this master are interesting as exhibiting a return to the style of the early gothic masters of the beginning of the sixteenth century, the iridescent lustre being identical with that of the well-known painters of the bacile amatoria pieces. It is possible that M^o Prestino's fabrique produced the coarse late specimens, enriched with the yellow iridescent lustre, fre-

quently noticed, and evidently dating far into the sixteenth century; he is, at any rate, the most recent master hitherto identified, using the lustre colours.


No. 69.

EEP PLATE, "fruttiera," diam. $8\frac{1}{2}$ in. Faenza or Caffaggiolo?—circa 1510-20. Interlaced arabesque pattern. In centre, a circular medallion of foliated arabesque ornaments on blue,—ground alternately of yellow, orange, green, and white. The ornamentation of this elegant piece is evidently copied from the Levantine damasquinerie, specimens of which were everywhere current at this period, and ultimately exercised a very marked influence on Italian renaissance ornament. Reverse, blue concentric lines.


No. 70.

LATE, Urbino ware—circa 1570, diam. $10\frac{1}{2}$ in. Subject, Orpheus charming the Beasts.

No. 71.

AZZA, "fruttiera," Gubbio lustre ware, Maestro Giorgio, diam. $10\frac{1}{2}$ in.—circa 1530-5. Standing figure of St. Peter, with drapery in ruby lustre on ground of gold lustre. Reverse, scrolls in lustre. No signature. Probably painted by Cencio. In the Collection of Andrew Fountaine, Esq., is a similar piece on which is represented the prophet Balaam.

No. 72.

LATE, with deep centre and wide border, Deruta lustre ware—circa 1525-30, diam. $10\frac{3}{4}$ in. In centre, an amorino frightened by a skull, wide border of palmette scroll arabesque in lustre on dark blue ground. This is an example of the well-known "Maestro Giorgio"

pattern, (see No. 15, &c.), but is undoubtedly a copy executed at the Deruta fabrique. Reverse, no decoration.

No. 73.

PLATE, diam. $8\frac{1}{2}$ in. Castel Durante—circa 1550. Neptune with two sea Horses. This piece, painted with great mastery and force of colour, is probably by one of the artists usually employed in painting the fine chiaro-scuro of this fabrique.

No. 74.

DEEP FLUTED TAZZA, "fruttiera," Faenza ware—circa 1540, diam. 9 in. In centre a female bust, border "quartiere" pattern, orange and blue. Same pattern and "fabrique" as No. 28.

No. 75.

PLATE, diam. 10 in., Urbino ware—circa 1600. In centre, Cupid riding on a Dolphin; double border of grotesques on white ground.

No. 76.

PLATE, with deep centre and wide margin. Castel Durante—circa 1527, diam. $9\frac{1}{2}$ in. In centre, a tablet supported by a cherub's head, and inscribed "In nomine dom." Grisaille on blue ground, wide border of trophies on blue ground with two cartouches, inscribed "Ama dio." Same hand and style as No. 66.

No. 77.

FLUTED TAZZA, diam. $10\frac{1}{2}$ in. Faenza ware—circa 1540. In centre, a bust of a man in oriental classical costume; border, quartiere pattern, grounded alternately blue, green, and orange. Same fabrique and period as No. 74.

No. 78.

PLATE, "fruttiera," diam. 11 in.—circa 1530-40. Manufacture uncertain—(Padua?) The story of Perseus and Andromeda, inscribed at reverse "*D' Andromeda e Perseo.*"

No. 79.

PLATE, "fruttiera," diam. $9\frac{1}{2}$ in., Urbino or Castel Durante—circa 1525. In centre, a cameo bust in grisaille, on deep blue or black ground, surrounded by a green wreath, wide border of interlaced oak branches and acorns in yellow, on deep blue ground. This beautiful design, not an uncommon one, evidently became popular in compliment to the Della Rovere family, lords of Urbino, whose cognisance was an oak branch. Reverse plain.


No. 80.

PLATE, Gubbio? or Deruta? lustre ware, diam. 9 in.—circa 1520. In centre the letter A, surrounded by foliage, border of radiating gadroon ornaments, yellow and pale ruby lustre, with blue lining and shading on white ground. Reverse, rude scrolls in lustre, and the initial N (or V with a "paraphe"); a similar piece to No. 62, and certainly of the same fabrique.


No. 81.

DEEP PLATE, Gubbio? or Deruta? lustre ware, diam. $9\frac{3}{4}$ in.—circa 1535. In centre, a trophy of arms, on pale ruby ground, border of trophies in grisaille on blue ground, profusely heightened with yellow and ruby lustres; on two cartouches are respectively inscribed A·M· and "S·P·Q·R·" Reverse, scrolls in ruby and the initial N (or V, with a "paraphe").


No. 82.

 PLATE, "fruttiera," diam. $10\frac{1}{2}$ in., Faenza ware—circa 1520. Subject, the Adoration of the Shepherds, painted on a dark blue ground, ("sopra azzurro") composition of six figures, after Francia. Reverse, elaborate decoration of intersecting circles in blue and orange. In centre, an interlaced knot pattern.


No. 83.

 PLATE, "fruttiera," diam. 11 in. Manufacture uncertain, Urbino? or Pesaro?—circa 1530-40. Subject, the story of Apollo and Marfyas, inscribed on reverse "Marfio et Apollo."


No. 83 (ee).

 PLATE, "fruttiera," diam. 11 in. Manufacture uncertain, Urbino or Pesaro? Subject, the Story of Europa. Reverse inscribed, "Giove mutato in tore et Europa;" by same hand as No. 30, but not lustred. (Lanfranco of Pesaro?)

No. 83 (ff).

 PLATE, "fruttiera," diam. 11 in., Urbino—dated 1542. Subject, the Chase of the Caledonian Boar. Inscribed on reverse, "1542, La Cacia del porco Calidonio Urbino." Apparently a late piece of *Nicola da Urbino*?

No. 83 (gg).

 ARGE PLATE, "fruttiera," Urbino ware, diam. $11\frac{1}{2}$ in.—dated 1543. Subject, Camillus expelling the Gauls from Rome; composition of numerous figures,

with background of Italian cinque-cento architecture. Inscribed on reverse,—

1543.


Cōme Camillo, libero Roma
dela Seruitu d' Galli.

Urbino.


A carefully-painted and brilliantly-coloured specimen of, (in all probability,) the artist signing himself *Nicola da Urbino*.

VASES AND OTHER "SHAPED" PIECES.


No. 84.

ROUP, in full relief ("in the round"), intended as an inkstand; height 15 in., Urbino ware—circa 1550. A young man in the costume of the period is playing on an organ; on the opposite side of the instrument a boy is working the bellows, of which there are two; the lower part of the pedestal contains a space for the inkstand. The folding chair in which the player is seated will be recognized as nearly identical in design with many of the chairs actually forming part of the collection. The organ is of architectonic design, and is beautifully decorated with the usual Urbino arabesques; in a cartouche in front is written the word "Urbino," and on the back of the chair is a monogram W (or two interlaced V's) in a heart-shaped shield, (either the monogram of the artist or of the person for whom the piece was made, most probably the latter). This piece is engraved in Du Sommerard, "Les Arts au Moyen Age," 7^e série, pl. 35.


No. 85.

CUELLE, or Sauce Boat. A syren holding a shell; manufacture uncertain, Faenza?—circa 1550; length, 7¼ in.; width, 5¼ in. The design of the object was probably suggested by an antique bronze lamp.


No. 86.

RIANGULAR SALT-CELLAR, height $5\frac{1}{4}$ in., manufacture uncertain, Urbino? The bowl, painted with a female bust portrait, is upheld by three dolphins, resting on a plinth with claw feet.


No. 87.

UADRANGULAR ALTAR-SHAPED SALT-CELLAR, height $5\frac{1}{2}$ inches, Urbino ware—circa 1570-1600. Painted with "Urbino" grotesques on white enamel ground.

No. 88.

MALL OVIFORM EWER, Urbino ware—circa 1540-50. This exquisite piece is a specimen of the Urbino manufacture of its best period. It is attributed, and probably truly, to the bottega of Orazio Fontana. In every technical quality there can be no doubt but that the present and the few other pieces extant of the same origin, are the "ne plus ultra" of Majolica—it might almost be said of the Ceramic art in general. Neither Sèvres nor Dresden have ever produced in porcelain anything finer in respect of glaze and colour. Pieces like this, which combine almost every excellence which the Ceramic Art is capable of displaying, are those on which the reputations of the ancient Maestri were justly founded—reputations acquired not in the character of artists, but of potters. Engraved in Du Sommerard—Album, 7^e série, pl. 35. (Unfortunately the handle and foot of the piece are restorations.)

No. 89.

ARGE OVIFORM EWER or "aiguière," height $13\frac{1}{4}$ in., manufacture uncertain, Deruta?—circa 1600. The form of this piece is extremely good, but the

painting, which represents the Virgin and St. John standing on each side of a cross, to which is affixed the label, crown of thorns, and the nails, is feeble; and the faint crude colouring displays a predominance of blue and yellow, which indicates it to be a production of the decadence of the art.

No. 90.



CIRCULAR BOWL, diam. 13 in. depth $4\frac{1}{2}$ in., Urbino ware—circa 1560. The interior is painted with a subject of Venus in the sea, standing on a shell drawn by dolphins; on each side are Tritons and sea nymphs, whilst above Cupid is seen flying in the air. The exterior is painted with a landscape.

No. 91.



VASE with two handles and cover, height $10\frac{1}{4}$ in., Gubbio lustre ware, by Maestro Giorgio—circa 1510-20. The body or drum of the vase is grounded in gold and ruby lustre, on one side is a shield of arms, with ribbons or scrolls, supported by two amorini, outlined and shaded in blue, and on the other side a dance of three amorini similarly painted in grisaille. The cover has a frieze of amorini playing at various games, in grisaille, heightened with lustre colours, on deep blue ground; the under part of the body of the vase has also amorini playing, on gold lustre ground; and the foot is enriched with cherubim relieved, like the cover, on deep blue; the handles are grounded in gold lustre, the portion of the drum of the vase under them being enriched with a large acanthus leaf in ruby. The drawing and execution of the amorini are in the timid early style of the master, and as the piece is neither signed nor dated, it was doubtless executed before 1518, after which year there are few specimens to which Giorgio's well-known signature is not appended. In perfection of lustre, enamel glaze, and depth and power of the blue

pigment, this important specimen is unsurpassed by any other piece of the master.


Nos. 92 and 93.

PAIR OF OVAL FLASKS, “pilgrims” bottles, Urbino or Castel Durante ware—circa 1560, entire height of each piece 18 inches. Flanked by handles of large masks in relief, terminating in raised spiral volutes, which ornament the lower part of the piece; in the centre of the flat sides are circular medallions grounded in orange, and containing Bacchanalian subjects treated as *camæi*; remainder of surface covered with Urbino grotesques on white enamel ground. The museum of the Louvre possesses one flask of this model; it is not, however, perfect. The present are complete with their covers, and are probably unique as a pair.

No. 94.

VASE with cover, height 24 inches, Faenza ware? —circa 1480. It is somewhat difficult to give an adequate idea of this singular and important piece by mere description. The shape is oviform, surmounted by a conical or pyramidal cover, and with two large handles formed by winged dragons; the neck and under part of the body are enriched with gadroons or flutings in relief, and the cover has a series of triangular cusped and crocketed lucarnes or windows, the apex being surmounted by a large ball grounded in orange; the centre of the vase is surrounded by a band of painted classical palmette ornament in blue and white on orange ground; the rest of the surface is variously painted with acanthus leaves, “*sopra bianco work*,” &c. the colours employed being green, blue, and orange.

No. 95.

 TWO-HANDLED VASE, Hispano-Moresco lustred ware—fifteenth century, height 20 $\frac{3}{4}$ inches. The body of the vase is spherical, mounted on a tall conical stem, and with lofty funnel-shaped neck, flanked by two large wing-shaped handles, perforated with circular holes. The entire surface of the piece is covered with a diaper pattern of ivy or briony? leaves, and small flowers and scroll tendrils, in yellow lustre and blue enamel, on white ground.

This important piece is probably of pure Moresque fabrication; the form of the handles, in particular, exactly resembling those of the celebrated vase of the Alhambra. It is the production of a condition of art and civilization entirely different to that which gave rise to the art pottery of Italy: and is undoubtedly a more ancient Ceramic type. It is agreed that the Italian word Majolica was derived from Majorca, the name of an island in the Mediterranean off the east coast of Spain: this island was, during the earlier centuries of the middle ages, under the domination of the Moors or Saracens, and a peculiar pottery was there, and on the continent of Spain manufactured by the Moresque artizans, which, in common with other products of Mahometan industry, was largely exported, especially to Italy, then the richest and most flourishing country in the world. The present is unquestionably one of the pieces so exported, and which, in the fifteenth century, were curtly termed by the Italians "*Majorca*" or "*Majorica*," and thence by corruption "*Majolica*," a term which, as we have seen, ultimately obtained a place in the language, and was applied indiscriminately to all kinds of glazed earthenware. Just as in our own country the word *China* is used to designate porcelain, and, more appositely still, "*delft*" or "*delph*" for all kinds of earthenware, the latter term preserving the remembrance of a ware formerly largely imported into this country from Hol-

land, but the manufacture of which, for exportation, has ceased for more than a century. The first detailed notices of the Hispano-Arab wares were by M. Riocreux, Conservateur of the Musée Ceramique of Sèvres, and M. Labarte, a distinguished French amateur. These gentlemen succeeded in establishing with certainty the Spanish origin of the ware. Their attempts to assign the several varieties to their relative periods of development were, however, owing to the then comparatively few specimens observed, unsuccessful—the most modern being, by a singular chance, deemed to be the primitive variety. Since the publication of the notices in M. Labarte's truly excellent introduction to the catalogue of the Debruge-Dumenil Collection (1847), nothing further of any importance has been written on the subject. Such being the case, therefore, a few detailed notes on this occasion may not be deemed out of place.

1. As to the purely Arabic origin of this pottery. M. Labarte's evidence that both the plumbo-stanniferous glaze, and the lustre pigments, were the invention of the Arabs, at a very early period, is confirmed by the discovery by the writer of several fragments of ancient pottery, with a white enamel (evidently stanniferous) covering, enriched with designs in lustre, similar to the Hispano-Arab patterns, amongst miscellaneous objects found by Mr. Layard ten or twelve feet under ground at Khorfabad. These fragments are now preserved in the British Museum. This goes far to prove that lustred Majolica ware, for such indeed it is, was universally manufactured by the Moors and Saracens wherever they had dominion, and that, in fact, the great discoveries of the glaze, the enamel colours (blue and manganese), and the lustres, were made at an early epoch—in all probability during that brilliant period of the domination of the early caliphs to which so many other important inventions are due. In all probability these discoveries were the results of attempts to imitate Chinese

porcelain which, there is no doubt, was known at Bagdad, and other great eastern centres of commerce, centuries before it penetrated to the west.

2. The fact of the discovery of the stanniferous enamel by the Arabs, taken in connection with the importation of pottery into Italy in the fifteenth century, is a strong argument against the claim of Luca Della Robbia to be considered the first inventor of this enamel covering in Italy. This has been already noticed by M. Labarte; but the author having particularly examined the earliest specimens of true Italian Majolica, some of which, to all appearance, date at least as far back as the middle of the fifteenth century (virtually at least as far as is at present known, contemporaneous with Luca's alleged discovery), has found that, like the Morelque specimens, they are very frequently covered with true stanniferous glazes; that, in fact, the stanniferous glaze and the white engobe occur indiscriminately on the most ancient Italian Majolica wares hitherto examined. It is, therefore, fair to presume that the secret of the glaze was acquired by the Majolicari from the Morelque potteries rather than from Della Robbia's enamelled sculptures; and that, therefore, Della Robbia's supposed invention was in reality simply an application to sculpture of a process or composition previously generally known to the potters.

3. The lustre pigments. In the Morelque and later Spanish specimens, there are but two distinct varieties. 1. The gold or yellow lustre, and the copper-coloured; the former of these is probably the most ancient; it is identical with the early Italian lustre of Gubbio, and the secret of its composition was doubtless taught to the Italian artists by the Moors, probably by Morelco artisans, settled in Italy, many actual indications confirming the current traditions of the fact of such migrations to the latter country. The copper-coloured lustre is the more recent of the two, being in abundant use in Spain during the seventeenth century, and probably known at the present

moment; whilst, as in Italy, the sixteenth century seems to have witnessed the entire dying out of the former pigment. There is no indication of the ruby lustre on any Hispano-Moresco wares, and it was, doubtless, a purely Italian invention.

4. M. Labarte's classification of the Hispano-Arab wares, divided into three categories, according to supposed priority of date, was as follows:—

1. The specimens having rude diaper decorations in copper-coloured lustre.
2. The gold or yellow-lustred pieces frequently decorated with shields of arms, generally of Spanish princes or dynasties.
3. Pieces enriched with blue and manganese colour, as well as the yellow lustre, and painted with arms, interlaced ornaments, and sometimes with animals.
(The piece under description is of this variety.)

The author, on the contrary, is convinced that this classification is erroneous in more than one respect.* In the first place, the enamelled tiles of the Alhambra, assigned by M. Labarte himself to the beginning of the fourteenth century, are of the mixed variety, i.e. enriched both with blue enamel and the lustre tint. This variety, then, assumed to be the latest in date, is in reality quite as early as the majority of the pieces (second class) exhibiting the lustre tint only, and which are usually painted with arms, and generally date during the second half of the fifteenth century. *The truth doubtless is that these two varieties were equally ancient, being employed simultaneously.*

As to M. Labarte's first class—the copper-lustred pieces


* In all probability, M. Labarte himself has long ere this recognized his mistakes; and, in endeavouring to rectify them, the author desires to do so without in any way reflecting on M. Labarte's general acumen, for which he has the highest possible respect.

rudely decorated with scroll diaper and birds, &c.—here the most serious mistake has been committed. Every evidence, so far from tending to establish their greater antiquity, goes on the other hand to prove that they were not even of Moorish origin, but that they were in fact, with much more likelihood, the inferior product of the Spanish continuation of Moorish Ceramic traditions—the rude plates and vases coarsely decorated with birds and scrollwork, which deceived M. Labarte, were, judging from the most conclusive possible analogies, products of the seventeenth century, all the more important pieces of the same class having on the face of them unmistakeable evidence of their period; thus the Musée de Cluny possesses several pieces, painted with arms, costume figures, &c., about the date of which there can be no mistake, and which are truly assigned in the catalogue to the seventeenth century. The author has, moreover, elsewhere observed several pieces of the same kind, amongst others a “benitier,” decorated with cherubs’ heads and “rococo” scroll-work, clearly dating towards the end of the seventeenth century. On the other hand, no pieces decorated with the yellow lustres, or with the blue enamel in addition, have been yet noted of later date than the sixteenth century, and indeed all of this class, that have hitherto come under the notice of the author, have appeared to him to be not later than the end of the fifteenth century. The truth probably is, that the use of the yellow lustre gradually declined in Spain, as in Italy, during the sixteenth century, and that the secret of its composition was finally lost with the expulsion of the Arabs in the beginning of the succeeding age. One very remarkable fact is, that although the Hispano-Arab lustre pieces are still commonly enough to be met with in Italy, Sicily, and on the Istrian and Dalmatian coast, to all appearance they are almost entirely wanting in Spain, the land of their production.

Passeri, the Italian last century writer on the Majolica, quoting Piccol Passo, an earlier author, frequently alludes

to the “*Majolica alla Castellana*.” Modern writers have been uniformly at fault respecting this term, unable to determine whether it refers to a manufactory situated at a place called Castellana, or is to be understood as the name of a specific variety of the Majolica. The author would here advance an hypothesis which may be either accepted or rejected on merits; it is that this was an ancient Italian term for the lustre wares in general, but more particularly for the Hispano-Arab pieces; that it meant in reality Castilian Majolica, *i.e.* the Majolica of Castile in Spain; the very frequent occurrence of the arms of Castile on this ware at any rate seems to point to that province as a centre of the fabrication, and so lending some countenance to this hypothesis. The word “Majolica” itself, down to the period of Piccol Passò (circa 1550), was, moreover, rather understood to refer to the lustre pigments, or, at any rate, to lustred pieces, than to the ware in general, *i.e.* it was not at that time used in Italy to designate every variety of stanniferous glazed, painted pottery. This important fact is put in the clearest possible light in the extracts from Piccol Passò’s manuscript, and from other documents given by M. Raffaelli. “*Memorie delle Maioliche Durantine*.” *Fermo*, 1846, p. 71, &c.

No. 96.

ARGE OVIFORM VASE, with cover; entire height 21 in., Urbino ware—circa 1560. The surface of this piece is entirely covered with a historical subject with landscape background, in the usual style of the Urbino “Majoliche istoriate.” The subjects represented are somewhat obscure; in front, in the centre of the composition, a queen is seated in a chair, elevated on a pedestal—on both sides female figures in classical costume are seen advancing towards her, bearing offerings of cups full of gold and silver coin, &c.; on the pedestal is inscribed in conspicuous characters,

"*Fatto in Urbino*;" on the opposite side of the vase is a military subject, apparently the taking of an oath? between two warriors, in Roman costume. This fine vase is in excellent preservation, and has its original cover. It is one of the most important pieces of the Urbino school, which has come down to us, and was in all probability painted in the "botega" of one of the Fontana family; and it is not unlikely that the corresponding vase to this had the name of the maker similarly inscribed. The formula on other Fontana wares actually noted, usually running somewhat as follows:—"Fatto in botega de Orazio Fontana in Urbino;" or, "Fatto in Urbino in botega," &c. (*i. e.* made in the workshop of Orazio Fontana, in Urbino.)

No. 97.



CYLINDRICAL DRUG VASE, with two handles, Gubbio lustre ware, height $9\frac{1}{4}$ in.—circa 1500? The drum or body of the vase is ornamented with oblique gadroons ground with ruby lustre; the neck and base are surrounded with two bands of circular depression, also in ruby lustre; two large handles are affixed to the piece, the lower parts of each twisted into spirals; the lustre decoration lined and shaded with blue on white ground. The ruby lustre so profusely applied in this specimen is of unusual intensity; the local tint, if it may be so called, independent of the "reflet," being of a deep blood crimson.


No. 98.




VASE, Gubbio? embossed lustre ware, height 10 in., diam. $9\frac{1}{2}$ in.—circa 1500-20. This piece, approaching to a globular shape, is decorated with raised circular gadroons in the under part and foot; the centre is encircled by a band, the margins of which are formed by projecting mouldings painted with leaf enrichment; the band is filled in with large semi-circular bosses; the neck or upper part is de-

corated with concave oval flutings. The piece has two scroll handles, also enriched with oval scroll flutings—the enrichment is in gold or orange ruby lustre outlined and shaded with blue on white ground, and with lines or filets of ruby.


No. 99.

ASE, with cover and scroll handles—embossed Gubbio? lustre ware, height $10\frac{1}{2}$ in., width $8\frac{1}{2}$ in.—circa 1500-20. Similar in form to preceding piece. Decoration of large semi-circular bosses in relief, and oblique raised gadroons—the cover ornamented with scalework pattern. The decoration is entirely executed in ruby, or rather bright copper-coloured lustre on white ground, lined with blue. The lustre in this remarkable piece is of somewhat unusual tint, approximating rather to the Hispano-Arab copper lustre than to the genuine ruby of the Gubbio school.

No. 100.


ARGE BOWL, or tazza, on elevated stem, height 6 in., diam. 10 in., Gubbio lustre ware. Maestro Giorgio—circa 1510-20. The bottom of the bowl forms a large circular medallion, painted with Cupid standing, holding in one hand a ball and in the other a cornucopia; painted in blue in the usual early manner of the master; the rest of the body of the piece, both inside and out, covered with geometrical foliated decoration and pointed rays, in lustre colours, outlined and shaded with blue on white ground. The yellow and ruby lustres are in great quantity.

No. 101.

OWL TAZZA, on elevated stem, height $4\frac{1}{2}$ in., diam. $8\frac{1}{2}$ in., Gubbio lustre ware—circa 1520-30. The bottom of the bowl painted with trophies, entirely grounded in lustre tints on dark blue ground; the rest

of the surface, both inside and out, covered with geometrical foliated decoration, gadroon ornaments and scale-work patterns in lustre on white ground, lined and shaded with blue—underneath the foot is the signature N. The lustre tints in the piece are of great power and brilliancy, the gold tint being of a deep orange ruby hue, and the ruby having an intense crimson “reflet.”

NO. 102.

 **LARGE BOWL TAZZA**, on raised stem, with two twisted handles, height 7 in., diam. 14 in.—manufacture uncertain. This tazza is the finest specimen which has yet appeared of a variety of Majolica ware of great rarity, and of the origin of which little is known with certainty. It is ground with a deep blue translucent enamel, and covered, both inside and out, with a minute scroll diaper pattern in copper-coloured lustre arranged in zones. From the fact of this, and all the other specimens of the same ware hitherto observed, having been brought from Italy, and from the unmistakable evidence of the shapes of the pieces, which are decidedly in the style of that country, and apparently of the first half of the sixteenth century, the Italian origin of this ware may be held to be established. The blue enamel ground and the lustre, however, differ entirely from all the usual Majolica pigments; whilst, on the other hand, they are identical with those of a rare variety of oriental pottery, apparently of the sixteenth century, of which some few specimens have been preserved. The ware thus alluded to is either of Persian or Turkish origin, and is a species of imperfect porcelain or fritted siliceous body, differing entirely from the common earthenware of the Majolica; the covering is a thick, translucent, vitreous glaze applied immediately on the ware, and the decoration, which consists of foliated arabesques or diaper patterns, is executed in a copper-coloured lustre, identical with

that of the present specimen, and apparently the same pigment employed in the late seventeenth and eighteenth century Spanish lustre wares, and, in fact, known in England for at least a century past, and in use in the Staffordshire potteries at the present day.

With respect to the tazza now in question, then, it is evident that it must be an Italian imitation of this peculiar ancient Persian? ware, and from indications in the general style of the pieces—judging especially from the shapes—executed sometime during the first half of the sixteenth century.* It may here be observed that this view is borne out by the fact, that, at a later date, imitations of the well-known Persian pottery (the variety decorated with scroll foliage in brilliant colours on a white ground,) were executed to a considerable extent in Italy, apparently at or near Venice,† one piece having been observed signed “Candiana,” (the name of the fabrique,) and dated 1637. The style of decoration, markedly oriental in character, has some analogy with that of the Venetian? enamels on copper, likewise grounded in blue with minute diaper decoration in gold.‡ The fabrication of these latter evidently commenced before the year 1500, and continued with but little variation in style down to apparently, at any rate, 1540. It is most likely that both these characteristic specimens of manufacture were confined to single individuals or “botteghe,” or, at any rate, that they were not manufactured by “the trade” at large.

* It is worthy of remark, in a technical point of view, that the transparent blue glaze of the specimen now illustrated, is applied over an “engobe” or coating of thin white clay, which conceals the dark colour of the clay body. In the original oriental specimens, on the contrary, it is applied at once to the ware, which is of a greyish-white colour, and is semi-transparent like porcelain.

† A specimen, No. 2598, is preserved in the Marlborough House Collection.

‡ See tazza, No. 542, Marlborough House Collection.

Nos. 103 and 104.

PAIR OF SMALL OVIFORM VASES, with handles and spouts (cruets for oil and vinegar), height $6\frac{3}{4}$ in., Urbino ware—circa 1570. Painted with “Urbino” grotesques on white enamel ground; in the front of each piece a device of a flame of fire, with the motto “ardet æternum” on a scroll.

No. 105.

GROTESQUE VASE OR SAUCE BOAT, Urbino ware—circa 1560, length $8\frac{1}{4}$ in., height $6\frac{1}{2}$ in. Dolphin with recurved tail, terminating in a “mascherone,” painted in brilliant enamel colours. Engraved in Du Sommerard, “Les Arts au Moyen Age.” Album, 7^e série, pl. 36.

No. 106.

BOWL TAZZA, on elevated stem, Gubbio lustre ware, height $6\frac{1}{2}$ in., diam. $9\frac{1}{2}$ in.—circa 1510. By same hand as Nos. 41 and 42. In centre of bowl a female profile portrait with two lilies, border of pointed rays, &c. Exterior, decorated with scalework pattern and gadroons, yellow iridescent lustre outlined with blue on white ground.

No. 107.

LARGER BOWL TAZZA, on elevated stem, Gubbio lustre ware—circa 1510, height 8 in., diam. $10\frac{1}{4}$ in. By same hand as previous piece, and similarly decorated; in centre a cartouche inscribed “Diamte. B.”

Nos. 108 and 109.

PAIR OF SALT CELLARS, Urbino ware—circa 1580-1600, height 9 in., length $8\frac{1}{2}$ in. The body of the salt cellar forms an oval vase, decorated with raised strapwork ornamentation, shields, &c., and with two statuettes of

amorini in full relief holding shells, arranged as handles; the vase part is supported on scroll feet, and is elevated on a pedestal painted in imitation of green marble; on a shield, repeated on each side of the pieces, the following is written: "Excubia agimus · strepitus · repellimus · hostem."

No. 110.

BOAT-SHAPED SALT CELLAR. Urbino ware—circa 1560, length $8\frac{1}{2}$ in., height $6\frac{1}{2}$ in. Enriched with raised strapwork scrolls, masks, &c., and with a statuette of an amorino holding a shell at each extremity, the bowl, and under side of the piece painted with amorini; the colours and enamel glaze of this piece are very brilliant.

No. 111.

GLOBULAR VASE, with three handles, Gubbio lustre ware, height 10 in., diam. $8\frac{1}{2}$ in.—circa 1500-10. Enriched with a leaf diaper, and with three large scrolls, on which are respectively inscribed "ispera dio.," "memento" and "Pasa tepo." The under part of the vase and the foot decorated with pointed rays; yellow iridescent lustre outlined with blue on white ground. This piece is apparently by the early master known as the painter of the Gubbio lustred bacili. See Nos. 7, 7b, and 7c.

Nos. 112 and 113.

PAIR OF TWO-HANDLED VASES, Gubbio or Deruta? lustre ware, height of each piece $9\frac{1}{2}$ in.—circa 1500-10. Decoration of scalework patterns, scroll foliage, gadroons, &c., in yellow lustre, outlined and shaded in blue on white ground.

No. 114.

TWO-HANDLED VASE of similar shape to the preceding. Gubbio? lustre ware—circa 1513-21,

height 11 in., width 8 in. On each side of the upper part of the vase is a large shield of the Medici arms, surmounted by the papal tiara and cross keys, (arms of Pope Leo X.); the rest of the ground filled with acanthus scroll foliage, gadroon ornamentation, &c., yellow iridescent lustre with blue outline and shading on white ground. (The Marlborough House Museum possesses a bacile plateau, (No. 3033,) of the same design, with the same arms, and, in all probability, the piece manufactured to go with this identical vase.) Leo X. attained to the papal chair in 1513, and died in 1521; this piece must, therefore, have been executed between those two dates.


No. 115.




BAZZA on raised foot, diam. $8\frac{1}{2}$ in., height 4 in., manufacture uncertain.—Faenza? or Deruta—circa 1510-20. In the centre of the bowl a lion with a branch of foliage,—border in rayed compartments, filled in with scalework and foliated scrolls, the design executed almost entirely in blue and bright orange. Reverse of the piece, blue concentric lines, the foot decorated with leaf ornament in blue outline. M. Soulages terms this piece a “coupe de Mercatello.” It is not known on what authority the piece is attributed to that locality. Numerous works by the same master have been observed, notably large bacili, painted with busts of warriors in fantastic armour, or with equestrian figures. In the Marlborough House Collection are several specimens by the same hand, one of which is signed with a large A on the reverse of the piece. The motives of the ornamentation are almost identical with those of the well-known early Gubbio lustred bacili, whilst the abundant use of the fine orange pigment is rather more characteristic of Faenza, the predominance of blue, the hard precise style of outline on the other hand, seeming to point to Deruta. Should M. Soulages be in

possession of any evidence connecting these wares with Mercatello, this ambiguity will be of course satisfactorily resolved.


No. 116.

 LASK with cover, "pilgrims' bottle," Urbino ware—circa 1550, height 14 in., width 8½ in. The sides are flanked by raised masks, with horns forming handles. The painting, continued entirely round the piece, apparently represents the Rape of the Sabines; brilliant colour and enamel glaze.


No. 117.

 ASE in the shape of a pine cone, wanting cover, Gubbio? lustre ware—circa 1510-20, height 8¼ in., grounded with gold lustre, the foot ornamented with spiral gadroons in ruby—underneath the foot is the No. 4 in Roman numerals.

No. 118.

 IMILAR VASE with cover, Gubbio? lustre ware—circa 1510-20, height 10½ in., underneath the foot the figure 4 (in Arabic numerals), white ground touched with green, orange and gold lustre, foot enriched with leaf ornamentation in lustre on blue ground.

No. 119.

 LAQUE, height 6⅔ in., width 5 in., Urbino? or Gubbio?—circa 1530-40. St. Jerome seated in a rocky landscape. This exquisite little specimen, apart from the fine execution of the design, and the brilliant enamel glaze and colours, has a particular interest from the signature at the back, which, although hitherto unknown, is believed to be that of Maestro Giorgio. It consists of a large interlaced monogram of a G and an A (Giorgio Andreoli), in gold lustre;*

* See fac-simile in Appendix A.

the design is slightly touched with lustre in the usual manner of Giorgio's wares, and was in all probability so enriched in his "botega;" but the painting itself was certainly not executed by him. It is far more masterly than any of his productions; and the writer has no hesitation in expressing his belief, that it is the work of Orazio Fontana—a comparison with the initialed pieces, really from the hand of Orazio (in the Louvre, British Museum, and Mr. Fountaine's collection), he thinks will bear him out in this opinion.* The fact of Giorgio having signed works executed by other maestri is notorious; but it is certainly somewhat singular, that he should have so ostentatiously taken the credit of this fine work, as, supposing the monogram on the back really to be his, would seem to be the case.


The monogram, however, is so much more carefully executed and altogether so different from the usual hasty curfive character of the Giorgio signature, that the author can scarcely bring himself to believe that it was really traced by his hand, and would suggest that it was, in fact, affixed to the piece by Orazio himself, out of compliment to the well-known Gubbio Maestro, and that the piece was both painted and lustred by Orazio in the "botega" of Giorgio. In support of this theory, he would remark, that the colouring of the piece, though extremely harmonious and powerful, is somewhat colder and blacker than in Orazio's usual performances, approximating in this respect, indeed, to the prevalent greenish-grey tones of Maestro Giorgio. To all appearance, it was executed at an earlier period than the beautiful small plate (No. 57 in this collection), also attributed to O. Fontana (dated 1549), and it is presumable that the plaque was painted before he (Orazio) had established a "botega" on his own account.

An examination of the plate, No. 17, is calculated to throw some light on the present piece. It (the plate) was beyond all

* For a notice of these, see Appendix B.


question lustrated in the fabrique of Giorgio, and if the style of application of the lustre decoration to the painted subject, as compared with that of the plaque, be particularly noticed, a marked difference between the two will be immediately perceived tending to support the hypothesis that the lustring of the plaque was by the painter (Orazio) himself.* On the plate the lustre is applied without feeling or intelligence, in the usual coarse mechanical style of the Giorgio fabrique, whilst in the plaque on the contrary, its use is sparing in the extreme, being applied only where it is really calculated to aid the artistic effect of the piece, indicating thereby the sober judgment of an artist as opposed to the "cliquant" of the mere manufacturer.

No. 120.


 CIRCULAR PLAQUE, diam. 10½ in., Faenza ware? —dated 1491. This plaque is grounded in deep blue, and the painting is in white enamel and orange, precisely in the style of the well-known "sopra azurro," Faenza ware? pieces (generally dating about 1520). In the centre is a medallion, with the sacred monogram J · H · S, with border of rays, alternately in white enamel and orange; on the border is the date 1491, and likewise two interlaced monograms, an M · I and apparently C · A in white enamel. This interesting plaque was probably an incrustation into an altar front, the centre of a pilaster, or some other architectural member. The occurrence of this peculiar style ("sopra azurro") at this early period is somewhat remarkable, as hitherto it has not been observed till at least twenty years later than this date.

* Although it is assumed, that Orazio actually applied the lustre pigment to this specimen, it is not necessarily to be inferred that he was acquainted with the secret of its composition; the great probability is, that he was not: documentary evidence, indeed, exists, which is almost conclusive on this point.


No. 121.

 **HEXAGONAL PEDESTAL SALT CELLAR,** Gubbio? lustre ware—circa 1520-30, diam. 6 in. The upper and under surfaces of this piece are alike; the drum or body of the pedestal is ornamented at the angles with balusters, and in each square compartment of the sides is a rose in relief grounded with lustre tint. Scroll foliage decoration, in lustres on white ground, outlined and shaded with blue. In all probability by the painter signing his works with an N.


No. 122.

 **UNIFORM DRUG VASE,** Faenza ware? height 12½ in., diam. 9 in.—circa 1490. A large wreath of fruit, forming a medallion, occupies the centre part of this vase, this is filled in with cherubs' heads and strings of golden beads on dark blue ground, on two scrolls are written "chonserve dachori."

No. 123.


 **SMALL TWO-HANDLED VASE,** Gubbio lustre ware, height 6½ in., Maestro Giorgio?—circa 1520-30. Foliated ornamentation and gadroons in ruby and yellow lustre on white, outlined and shaded in blue.

No. 124.


 **VASE OR CHALICE** on tall stem with dragon handles, ancient Faenza ware?—circa 1470-80, height 9¼ in. This is a gift or "amatoria" piece, by one of the earliest masters yet observed. On each side of the body of the piece are large medallions, formed by massive wreaths of leaves, both painted with a Cupid bearing a chalice in which is a heart transfixed with a dart, and two scrolls with the following inscriptions in very ancient

characters, "per amore te porto in qviffa copa bella" ("for love I carry thee in this fine cup"), and "qviffa te dono pr amore bella" ("this I give you for dear love"). The rest of the surface of the piece is covered with a scroll diaper pattern. The vase is flanked by two large handles, in the form of a dragon with shield-shaped wings, painted with a peacock's feather pattern. The piece is grounded white, and the painting is in deep blue outline, the only other colours employed being a transparent tan-coloured orange and cupreous green. The Marlborough House Collection contains several pieces by this interesting early master, one of which (No. 2559), a bacile, is initialed with the monogram E·B, linked together by a scroll or "paraphe."


No. 124 (a).

MALL GLOBULAR VASE, much mutilated, diam. $6\frac{1}{2}$ in., Gubbio lustre ware?—circa 1520-30. Painted with foliated scrolls and gadroon ornamentation in ruby and yellow lustre, on white, lined and shaded with blue. By M. Giorgio? or the artist of the monogram N.

No. 125.


UG OR CRUCHE, with trefoil lip and scroll handle, Gubbio lustre ware, height 10 in., M. Giorgio? or the master of the monogram, N. Painted with zones of scroll foliage in ruby and gold lustres, on white ground, lined and shaded with blue. The lustres are in such quantity as nearly to conceal the ground.

No. 126.


UP OR TAZZA on raised stem, Gubbio? lustre ware, height $3\frac{1}{2}$ in., diam. $8\frac{1}{2}$ in.—circa 1510. In centre of the bowl is a medallion with bust portrait of a woman holding a flower in her hand—border of oblique

gadroons and concentric lines. The outside of the piece is decorated with geometrical ornaments and concentric lines, ruby and yellow lustre on white ground, lined and shaded with blue. By one of the early Gubbio "bacile" painters. It should be observed, that the ruby tint seldom occurs in connection with the variety of yellow iridescent lustre seen in this piece.


No. 127.

 **SOUNDLE CUP** without cover, "coppa puerpera," Gubbio lustre ware, Maestro Giorgio?—circa 1520-30, height 3 in., diam. 6½ in. In a medallion at the bottom of the cup is an amorino standing near a large vase, on blue background, the rest of the interior of the piece grounded in gold lustre; exterior painted in rayed compartments, with scalework and foliated ornaments; the circular space under the feet also, painted with the letter A, surrounded by scroll work. Ruby and yellow lustres on white, outlined and shaded with blue. This is an isolated piece of a set or service, of which each part was made to fit together with the others so as to form one vessel. It was customary to present these pieces to ladies on their accouchement.


No. 128.

 **SMALL BOTTLE-SHAPED EWER**, Gubbio? lustre ware, height 7½ in.—circa 1510. Painted with the raised monogram J · H · S, and vertical rayed compartments with foliated ornaments, &c., yellow lustre, outlined and shaded with blue on white ground.


No. 128 (ff).

 **SMALLER EWER**, same shape as preceding piece, Gubbio lustre ware, height 5½ in.—circa 1510. Painted with vertical rays or columns forming compartments, filled in with scalework patterns; the under part decorated with oblique radiating gadroons. Ruby and gold lustres on white.


No. 129.

 SMALL TWO-HANDLED OVIFORM VASE, height $4\frac{1}{4}$ in., Urbino ware—circa 1580-1600. Painted with amorini. A diminutive copy of a larger model of vase, probably intended as a toy.

No. 130.

 LARGE OVAL CISTERN, length 21 in., width 17 in., depth $10\frac{1}{4}$ in., Urbino? ware—circa 1540-50. The margin and foot of the piece are moulded, and enriched with sunk flutings, &c. The interior is painted with a subject of many figures, covering the entire surface:—Diana and her nymphs bathing, with the discovery of the incontinence of Calisto. The exterior is similarly painted, with a continuous landscape, with Diana and nymphs. The design and execution of the paintings in this important specimen display the hand of a practised and dexterous maestro. Several of the pieces by the same artist have been elsewhere observed, but as yet no clue has been obtained to his name, or the place of his labours.

No. 131.

 CANDLESTICK, Gubbio lustre ware, by Maestro Giorgio. Diam. of stand 8 in., height $4\frac{3}{4}$ in.—circa 1520-30. The design of this rare and beautiful piece is adapted from the bronze damascened candlesticks of oriental workmanship, which were so much in use in Italy in the fifteenth and sixteenth centuries. The band of beautiful interlaced decoration in ruby lustre on blue ground, which furrounds the pedestal, is quite in the style of the damascened arabesque patterns.

No. 132.


FLAT GADROONED VASE, OR CUP, Gubbio lustre ware, diam. 7 in., height $1\frac{3}{4}$ in. Maestro Giorgio. In the centre of the bowl is a large medallion painted with an amorino, in an architectural landscape, in grisaille, (yellowish brown tint); exterior enriched with guilloche ornaments in yellow lustre. The painting of this piece, which, like the preceding, is a rare, if not unique model, most graceful in form, is from the hand of Maestro Cencio?

No. 133.

FLOWER WITH TREFOIL LIP AND SCROLL HANDLE, Castel Durante? or Faenza? ware, height $8\frac{1}{4}$ in.—circa 1530-40. Painted in compartments of various geometrical forms, grounded alternately in blue, orange, and green; these compartments are filled in with foliated scrolls in yellow, white, &c.



II.—PALISSY WARE, AND ANCIENT FAÏENCE OF THE SOUTH OF FRANCE.

PART from its intrinsic merit in the point of view of Art, our estimation of the pottery of Bernard Palissy is unquestionably enhanced by the romantic circumstances attending its production: the specimens have indeed somewhat of the interest of relics. Palissy's history is now very generally known; but it is unfortunate that hitherto he has been presented to us rather in the character of a romance hero, than in his true quality as a great master in industrial art.

An adequate monograph of Palissy's pottery has yet to be written, and it is singular that the archæologists and connoisseurs of his native country should have left this undertaking so long unattempted.

Palissy was originally a glass painter, located in an obscure district of the south-east of France, and his earliest productions in pottery appear to have been given to the world, after many weary years of incessant experimenting in his native city of Saintes, somewhere about 1550. Soon after success crowned his efforts he removed to Paris, where, down to the period of his death in 1589, he laboured incessantly in his vocation as a Ceramic artist. After his death the "fabrique" which he founded was carried on by his descendants, who seem to have

speedily degenerated into mere manufacturing potters, content to reproduce, with gradual deterioration, the well-known pieces of the master; the manufacture finally coming to an end sometime in the early part of the seventeenth century.

The specimens met with are therefore of two categories, viz., those actually from the hand, or, at any rate, the "fabrique" of the master, and those produced by his successors. The care displayed in the manufacture of the pieces generally, the sharpness of the rilievo decorations, purity of tint, and brilliancy of the enamel colours, being the only tests by which specimens can be distinguished as belonging to one or other of these classes.

Palissy's wares may be arranged in three generic divisions.

1. His so-called, "rustic pieces" (the specimens decorated with reptiles, shells, plants, &c.)
2. Those with reliefs of figure subjects.
3. Pieces decorated with purely ornamental motives.

The first is in all probability the primitive variety, and from its quaintness and originality will always, probably, attract the greatest share of attention. The conventionally decorated pieces, however, are those on which his claims as an artist must mainly rest.

To the objection made by many persons of taste, that Palissy's wares are merely curious, and not beautiful, may, for instance, be opposed such pieces as the "Exquisite Ewer" in this Collection, and the fine works of similar style in the collections of Andrew Fountaine, Esq. and M. Sauvageot, of Paris.

The genuine pieces of the master, especially of the purely ornamental class, have become exceedingly rare; and the adverse opinions alluded to have been, generally speaking, based on specimens which were in reality his common trade productions; and it should not be forgotten that then, as now, the merely quaint or fantastic had a better chance of sale than more truly beautiful productions.


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The class of ware variously termed "Faïence of the South of France," "Faïence of Dauphiné," "Valence," or "Avignon ware," has hitherto been very imperfectly illustrated. A few notes are offered after the description of the pieces in this catalogue.

No. 134.

 LARGE OVAL DISH, Palissy ware, ornamented in relief with reptiles, fish, shells, plants, &c., length 21 in., width 16 in. A river or brook flows round the bottom of the dish, leaving, as it were, an island in the centre; on this is a large snake, in the river are fish, pebbles, crayfish, &c. The broad margin of the dish represents a sloping bank, on which, in various life-like attitudes, are arranged one large and two smaller lizards, a snake coiled up, a frog, and numerous shells. The plants represented are ferns, ivy, oak leaves, and acorns, &c. The ground of the piece is deep blue, and the animals, &c. are enamelled in their proper colours. Reverse, enamelled with mottled or variegated colours, in which a rich chocolate brown predominates. The brilliancy of the glaze and purity of the enamel tints, as well as the sharpness of the relievo work, leaves no doubt but that this piece is actually from the hand of Palissy himself. It is a fair type of Palissy's so-called "rustic figulines."

No. 135.

 OVAL DISH, Palissy ware, length 20 in., width 15 in.; decorated with reptiles, fish, &c., in the style of the preceding piece. The centre has a raised island surrounded by a rivulet, the middle of the island has three cockle shells surrounded by a circle of small univalve shells, and at each extremity is a large frog; in the rivulet is a pike, two carp, and a miller's thumb; on the raised border or band

are two large lizards, two cray-fish, a frog, and a death's-head moth; the leaves of various plants, shells, &c., are scattered over the rest of the surface. This piece, although more formal in composition and less perfect in glaze and colouring, is nevertheless an original work of the master. Reverse, variegated enamel.

No. 136.



VAL PLATEAU, Palissy ware; piece known as "La belle Jardinière," length $13\frac{1}{4}$ in., width $10\frac{1}{4}$ in. This specimen may be taken as a representative of the second class of Palissy's production—the "subject" pieces. It is a well-known and favoured design, and which, from the number that have come down to the present day, must have been in extensive demand. In the centre a female figure (Flora) in classical costume, her head crowned with flowers, and holding in each hand large bouquets, is seated in a garden; near her is a vase in Palissy's style of design, holding flowers, and at her feet are various gardening implements; in the background a chateau with parterre and fountain in the centre; a gardener is seen at work, and two female figures, (probably allegorical of Summer and Autumn,) are advancing; the border is decorated with an embossed arabesque design, evidently executed with a metal die or stamp, and enamelled pale green. Reverse of the piece variegated enamels,—by Palissy himself. This piece, and, in fact, Palissy's wares in general, differ considerably in the arrangement of the enamel tints, scarcely any two being alike in this respect.

No. 137.



VAL TAZZA, "saladier," St. John baptizing Christ, length $11\frac{3}{4}$ in., width $10\frac{1}{2}$ in. Reverse grounded in variegated enamels. Judging from the purity of the enamel tints and sharpness of the work, this specimen is believed to be from the hand of the master. This

model, however, was manufactured long after Palissy's time, and is frequently met with in a very worn coarse state as to relief, and heavy dull colouring; it is in the same category of Palissy's ware as the preceding specimen.

No. 138.



CIRCULAR BOWL TAZZA, "saladier," Palissy ware, diam. $11\frac{3}{4}$ in. This piece belongs to the third variety of Palissy's works, as the piece is decorated in relief with purely conventional ornamentation. In the centre of the bowl is a raised rosette, from which flutings or gadroons detached on leaves radiate towards the margin; the edge of the piece is cut or vandyked, the forms being determined by the foliation of the leaves, richly decorated with blue, green, yellow, and variegated enamels. Reverse, splashed or variegated enamel. An original piece of the master, in perfect conservation.

No. 139.



SHALLOW TAZZA PLATE, Palissy ware, diam. $9\frac{1}{2}$ in. Second variety; subject, Perseus and Andromeda; in the foreground numerous figures witnessing the destruction of the monster. This piece is of very frequent occurrence.

Nos. 140 and 141.



PAIR OF OVAL PERFORATED DISHES, "compotières," Palissy ware, length 12 in., width 9 in. Third variety. These specimens are characteristic types of Palissy's conventionally decorated pottery, in which, in fact, his highest merit as a designer is displayed. In the centre is an oval concave pool or depression, the margin surrounded by a narrow band of raised strapwork, which, by an interlaced pattern, serves to connect with it four other

circular pools; the strapwork band forms the margin of the piece, and the intervals of the border between the four circular depressions are filled in with foliated scrolls and strapwork ornaments in relief, and pierced in open work; the distribution of the enamels on these two pieces is different one from the other.

No. 142.



VAL PERFORATED COMPOTIÈRE with five hollow pools, Palissy ware, length $10\frac{5}{8}$ in., width $8\frac{1}{4}$ in. The design of this piece is nearly the same as the two previous ones; the relievo ornaments are, however, sharper, and the enamel glazes much more vivid and brilliant. Of the best period of Palissy's works.

No. 143.



CIRCULAR BOWL, TAZZA, "saladier," Palissy ware, diam. $10\frac{1}{2}$ in. Ornamentation of raised conventionalized leaves and masks, the margin studded with small circular flowers or rosettes, and cut or scalloped to the pattern.

No. 144.



VAL EWER, or "Aiguière," Palissy ware, length $8\frac{1}{2}$ in., extreme height 11 in. This truly beautiful vase is one of the most exquisite specimens of decorative art, that the great period of the French Renaissance has bequeathed to us. If from the design of Palissy himself, it would alone suffice to place him on a level with the most celebrated artists of the epoch. It is more likely, however, to have been modelled for the potter by some one of his contemporaries (not improbably Jean Goujon). The drawing of the nude figure, masks, &c., strongly resembles the style of that great artist, although, from the smallness of the scale,


and the alteration they have suffered in the process of the manufacture of the piece, it is not possible to express a decided opinion on this point. The design, however, in every part displays the influence of the Fontainebleau masters, and is clearly the work of a French artist trained in that school. The body or drum of the vase is decorated on each side with a cartouche, on which are recumbent nude female figures, one representing the goddess Flora, the other a river nymph. Masks of a satyr and nymph respectively occupy the spaces underneath the spout and handle, and the intervening spaces are filled in with scroll foliage; the handle, forming an elegant scroll, is decorated with a nude female figure, in alto relievo, holding a cornucopia, and recurved to the form of the scroll. The under-side of the spout is decorated with a large grotesque mask of spirited design, and the under side of the vase, near its junction with the foot, is enriched with raised gadroons. The piece is grounded in dark blue transparent enamel, and the various ornaments display every tint in Palissy's repertory. The piece is of the greatest rarity, only three others of the same model being known to the writer, viz., a pair in the celebrated collection of Andrew Fountaine, Esq., and one in that of M. Sauvageot, of Paris. The present specimen is quite intact.

No. 145.




FOUNTAIN, Palissy ware, height $19\frac{1}{4}$ in. Representing a conical rock, ornamented with shells, serpents, lizards, frogs, crayfish, &c., in natural attitudes, disposed around the vase. This piece is probably a portion from the decoration of a grotto or garden fountain, in the category of the "rustic figulines," described and so denominated by Palissy.


Nos. 146 to 151.

IX OVAL DISHES, with raised ornaments, enamelled faïence of Dauphiné—16th century, average size of the pieces, 14 in. long, 11 in. wide. Relief decoration of masks, cherubs' heads, rude foliated ornaments and strapwork, arms, medallion heads, &c. Variegated enamels, on a white or cream-coloured ground or body. The ornamentation of these pieces displays so much analogy with that of Palissy, that we may conclude they were in some sort a rude imitation of his style. This variety of ware with relief decorations of a fragmentary or appliqué character, was, however, undoubtedly manufactured in France long before Palissy's time, probably as early as the middle of the fifteenth century, so that the present pieces must be regarded only as adaptations in the style of the passing epoch; the coarse lead enamel glaze is splashed with large blots of brown, green, blue, and yellow, and this mode of mingling or variegating the enamel tints was probably in use from a very early period; and it is more likely that Palissy's beautiful mixed enamels were derived from this ware, than the present examples from his practice in this respect.


No. 152.

ASE, brown glazed Avignon? ware, height 15½ in., —17th century. The body of this piece is pyriform; four lofty handles rise above it, terminating in open work scrolls supporting a smaller cylindrical vessel, which was probably originally surmounted by a cover representing an imperial crown; on the top of the pyriform vase, and within a compartment joined by the vertical handles, is a shield with the arms of France, supported by two amorini; octagonal moulded foot, entirely covered with a transparent brown glaze.

Nos. 153 and 154.


 TWO VASES, or "aiguières," similar ware,—17th century, height 15½ in. The body of these vases is pyriform, like the preceding piece, and is surmounted by a lofty cylindrical neck and spout, formed by an eagle's head:—scroll handle, enriched with a terminal figure of an amorino, octagonal foot, and brown enamel glaze. These curious pieces are rather in the style of metal work than pottery, and the brown enamel covering, identical with our own Rockingham ware glaze, was probably intended to aid this impression. M. Soulages attributes them, and no doubt with truth, to the south-east of France; were it not, however, for one of the pieces having the arms of France so conspicuously displayed, the writer would rather have deemed them to be of Italian origin, the style, which is unmistakeably characteristic, agreeing perfectly with many seventeenth century Venetian works in brass. The truth probably is, that they were the products of a fabrique located somewhere in the Comtat Venaissin (Avignon) during the latter years of the Papal possession of that territory, and were, in fact, the productions of an Italian potter.

Nos. 155 and 156.


 PAIR OF EWERS, faïence of the south of France, (same ware as No. 146, &c.) height (of No. 156,) 11 in.—sixteenth century. The body of these pieces is bell-shaped, with spout and angular handle, the cover is of a piece with the vase, and the opening or mouth of the piece is under the foot; relief decoration of vertical bands, rosettes, masks, &c.; brown glazed ground ornaments in white (the colour of the pâte or body), floated in part with green glaze.

III.—V A R I A.

No. 157.

 PLATEAU, with raised medallion centre, in embossed pewter, diam. $18\frac{1}{2}$ in.—Swiss work—circa 1600; by Caspar Enderlein. In centre an allegorical figure of Temperance, surrounded by two zones of ornamentation, one of them containing allegorical figures of the elements, within oval cartouches, and the outer one (on the margin) representations of the sciences. On the reverse in the centre is a medallion portrait of the artist, inscribed “Caspar Enderlein sculpebat.” This is a close copy of the well-known plateau of François Briot, the original specimens of which have a medallion portrait of the Author—(see M. H. Museum, No. 2063, (Bernal Coll.) Enderlein was a well-known Swiss die sinker, but there can be no doubt but that Briot was the real author of this piece; on comparing the two specimens together the great superiority of the original will be at once apparent. Enderlein evidently however made fresh dies, as the details of the work differ considerably; his impudent assumption, of the credit really due to another, is even carried so far as to place his own initials on the pedestal on which the figure of Temperance in the centre medallion is seated, in the exact place which the initials of Briot occupy in the original. Briot's piece is accompanied by an Ewer en suite. There can be little doubt but that Enderlein counterfeited the Ewer also.


No. 158.

 PLATEAU, with raised centre in alabaster, Italian work—circa 1500, diam. $16\frac{1}{2}$ in. The centre and the margin are ornamented with radiating flutes or gad-rooms picked out in gold. This and the preceding piece were


the stands or plateaux for ewers, intended to contain perfumed water for pouring over the hands of guests at table—(in reality, the ancient substitution for finger glasses); they were however probably not often made use of for this purpose, being more frequently displayed as ornaments on buffets or credences.

IV.—FLEMISH STONEWARE, “GRES DE FLANDRES.”


No. 159.

ARGE CRUCHE, brown glazed stoneware, height $12\frac{1}{4}$ in.—dated 1590. Round the centre is a band or belt containing a dance of peasants in relief, with two lines of rhyming inscription in Dutch or Flemish, and dated 1590.


No. 160.

IMILAR FLEMISH, BROWN-GLAZED CRUCHE, height $12\frac{1}{4}$ in.—dated 1584. Band round the centre containing subjects from the histories of Esther and Susannah, with inscription—date 1584, and signature “Engel Kran.”


No. 161.

MALL GLOBULAR FLEMISH CRUCHE in “Terre de pipe,” with pewter cover—sixteenth century, height $7\frac{1}{2}$ in. Punctured ornamentation and incised flutings, mask under spout.


No. 162.

MALL GLOBULAR FLEMISH CRUCHE with pewter cover, grey and blue-glazed stoneware, ornamented with a stamped diaper pattern, and a mask under the spout, height $8\frac{1}{2}$ in.—circa 1600.


No. 163.

 SMALL GLOBULAR CRUCHE, similar ware, height 6 in.—circa 1600.


No. 164.

 SMALL GLOBULAR FLEMISH CRUCHE, brown glaze, height 7 in.—circa 1600.

No. 165.

 SMALL GLOBULAR FLEMISH CRUCHE, blue and grey-glazed stoneware, height 7½ in.—seventeenth century. In front a medallion with the initials I · A.

No. 166.

 SMALL GLOBULAR FLEMISH CRUCHE in “Terre de pipe,” incised ornamentation and marks in relief, height 6½ in.—sixteenth century.



V. VENETIAN GLASS WARES.

THE ancient Glafs Wares of Venice have now, after the lapse of two or three centuries, again become in request ; — originally regarded more as objects of taste or luxury than as articles of general use, they have only perhaps reverted to their original destination in having become the exclusive property of the collector.

The specimens exhibit an almost infinite variety of forms, modes of decoration, and manipulatory processes, generally speaking, evincing greater originality and beauty, and even a wider range of technical resources than corresponding modern productions. The present Collection contains a numerous series of specimens chiefly selected for beauty of form, M. Soulagès having evidently been especially influenced by a predilection for excellence in this respect.

With the exception of the fine series of early enamelled tazze, and some half-dozen miscellaneous pieces of the “ laticinio,” “ schmelze,” and “ millefiore” varieties, all the specimens are in plain translucent glass ; and it is here worthy of remark, that the last extensive Collection of Venetian glass wares submitted to public view—that of the late Mr. Bernal, was characterized by the predominance of an entirely different class of specimens, the laticinio varieties, Vitro di trina, &c., having there formed the bulk of the Collection, almost to the entire exclusion of the simple “ shaped” pieces.

This difference is the more worthy of notice, as it shows how uncertain and inadequate must be any estimate of the general characteristics of a special category such as this, which is merely founded on an acquaintance with private collections; few private individuals being exempt from those special predilections, which are of course incompatible with the formation of an average or catholic selection.

Very little is known about Venetian Glass; no detailed monograph or technological work on the subject exists; and in fact a careful study of the specimens that remain, will alone enable anything like a classification into styles or periods to be accomplished.

Apparently there are few pieces extant of an earlier date than the last decade of the fifteenth century; the art, however, was in full exercise in Venice long before this time. Gilding and decorations in enamel colours are very frequent on the early quattro-cento pieces, and a characteristic style or motive is the scalework or imbricated pattern in gold with points or touches of enamel colours in imitation of jewels, of which many varieties may be observed on the series of tazze in this collection. It is not at all unlikely, that the taste for enamel decoration was prompted by the oriental (Arabic) enamelled glass wares, which appear to have been very generally known in Europe during the middle ages, and of which a few very rare specimens have come down to us.

The "laticinio" or filigree varieties, *Vitro di trina*, &c., to all appearance were the product of the sixteenth century, and the majority of the pieces in Collections probably belong to the second half of that period. The former, (filigree "laticinio" work), and the "millefiore" or "*Vitro fiorito*" were both revivals of antique processes, and doubtless resulted from the investigation of classical antiquities then so recently entered upon.

It is however very difficult to determine the exact periods of Venetian glass wares—positive data are very seldom to be

obtained ; and the only available assistance is from the analogies which may be found in the forms and ornamental details of the pieces with those of vessels in other materials—the dates of which are more evident. There will thus always remain great uncertainty as to the real dates of numbers of specimens. Like the Antique, Venetian glass is rarely or ever cut on the wheel, being on the contrary simply blown into elegant shapes, the manipulative skill displayed being often truly wonderful. Glass blowing, like “throwing” clay on the potter’s wheel, naturally induces beautiful curved forms and tenuity of substance, and as a rule Venetian glass is frankly and consistently characterized by adherence to these natural suggestions of the material.

The following brief definitions of a few prominent varieties and processes may interest those to whom the subject is entirely new.—First : “Laticinio,” or filigree glass, of which there is a great diversity of patterns, is characterized by coloured threads (generally opaque milk-white, hence the word “Laticinio”), included in the mass of transparent glass, which, by various methods of manipulation, are twisted or woven as it were, into regular spiral or reticulated patterns, producing in some specimens a kind of network of delicate lines spread over the piece, (“vitro di trina,” or lacework glass); this latter term, however, is generally applied to specimens in which the white threads are crossed at an angle, forming lozenge-shaped compartments, each of which sometimes contains a small air-bubble. “Millefiore” glass has a rich variegated appearance, exhibiting an infinity of eccentric patterns, stars, circles, &c., produced by mingling small cylindrical pieces of various coloured filigree glass, cut from thin rods, with the melted mass from which the vessels are blown. “Schmelze,” and Schmelze-*Avanturine*; the former of these varieties is a semi-opaque glass of a rich variegated brown, green, or bluish colour, which when seen through by transmitted light takes a deep blood-red


tint. Patches or globules of gold, sometimes seen on the surface of this kind of glass, constitute the *schmelze-avanturine*. The "Avanturine" is obtained by mingling metallic filings or levigated leaf-gold with melted glass, in the mass of which it is seen suspended in the shape of brilliant particles.

Nos. 167 to 184.




COMPRISE a series of eighteen Tazze of various designs, all enriched with enamel colours and gilding. The general similarity in style renders a specific description of each piece unnecessary; fourteen of them range from 9 in. up to 14½ in. in diameter, and there are four smaller bowl tazze, averaging about 6 in. diam. each; some are elevated on tall feet, others on low moulded stems. A great variety of vertical and oblique spiral flutings or gadroons, diamond moulding, &c., comprising all the usual patterns, are seen carried out in one or other of the specimens; several have filets, margins, or entire stems in coloured glass, but there are no specimens of *filagree* or *laticinio* work, these pieces being of a period anterior to the introduction of the last named varieties; they are nearly all decorated with bands and filets of imbricated work in gold, and pearl, or jewel ornamentation in enamels. In two of the specimens the imbricated ornament nearly covers the pieces, and has a distinct resemblance to the peacock's-feather pattern, so favourite a motive on certain quattro-cento Majolica wares, (see Nos. 171 and 172). Four of the specimens have shields of arms enamelled in the centre of the bowls; one has a medallion of Lucretia slaying herself; one bears a medallion containing a dragon, with enamelled and gilded radiating gadroons, and another a wreath of elegant scroll foliage. The date of the majority is during the earliest years of the sixteenth century, whilst three or four specimens, Nos. 171, 172, 176, 184, may be referred to the quattro-cento period.


No. 185.

OBLET ON TALL FOOT, height 8 in.—circa 1480. The bowl is enriched with vertical gadroons in relief, grounded in gold; a broad band of imbricated ornament in gold, with jewels or spots of enamel colours, surrounds it near the margin. The foot is fluted.


No. 186.

ASE OR EWER, with handles and cover. Entire height 14½ in. This curious piece may probably be referred as far back as the latter part of the fifteenth century; the characteristics of style, however, are not sufficiently marked to enable the period to be determined with certainty. It has a resemblance in shape to the "burettes" or cruets in metal of the fifteenth century, but has also, in addition, a swing or bucket handle of twisted glass attached. The glass has a smoky brownish tint, caused in all probability by the addition of manganese to the colourless mass from which it was blown. If really of the quattro-cento period, the conservation in an intact condition of so fragile a piece is very remarkable.


No. 187.

OBLET OR TAZZA, oval or boat-shaped fluted bowl, on raised baluster stem. Height 8½ in., length of the bowl 8½ in.—sixteenth century.

No. 188.

ROTESQUE VESSEL, shaped like a mule. White and blue glass.

No. 189.

ESSEL, in the form of a ship, with rigging, masts, &c.

No. 190.

GROTESQUE GOBLET, with a syphon apparatus, surmounted with the figure of a stag in full relief, blown or moulded, entire height 14 in.

No. 191.

BELL-SHAPED GOBLET on low baluster stem, in dark blue glass, the bowl diamond-moulded, height 9 in., width $6\frac{1}{2}$ in.—Date, first half of the sixteenth century.

Nos. 192 to 195.

FOUR FLOWER VASES, moulded glass, height $8\frac{1}{2}$ in. The body of each of these vases is in the shape of a pecten shell, the rays or flutings of the shell being in relief; it is surmounted by a funnel-shaped neck, with two scroll-handles in blue glass attached.

No. 196.

SMALL OVIFORM EWER, in blue glass, height $6\frac{1}{2}$ in.—Sixteenth century.

No. 197.

SIMILAR EWER, in opaque white glass, height $5\frac{5}{8}$ in.—Sixteenth century.


No. 198.

SMALL OVAL FLACON in blue glass, with oblique pattern in "laticinio," and raised ribs and bosses in opaque white glass.


No. 199.

SMALL BULB-SHAPED BOTTLE, "vetro fiorito" or "millefiore" glass.


Nos. 200 to 222.

WENTY-THREE WINE GLASSES of various patterns. —Sixteenth and seventeenth centuries.


No. 223.

UNNEL-SHAPED GOBLET, the lower part of the bowl decorated with arabesque ornamentation of dolphins, scroll foliage, &c., in enamel colours, the margin of the glass enriched with gilded zones.—Height $5\frac{1}{4}$ in.—circa 1500-20.


Nos. 224 to 247.

WENTY-FOUR WINE GLASSES, TAZZE, GOBLETS, FLACONS, &c., of various designs.—Sixteenth and seventeenth centuries.


No. 248.

AZZA, on tall fluted, baluster-shaped stem, the bowl enriched with raised circular bosses and radiating gadroons, height 6 in., diam. $6\frac{1}{4}$ in.,—cinque-cento period. The material of this glass has a peculiar blackish ("sfumato") tinge, probably from manganese; this colour, which seems to enhance the lustre of certain pieces, is found in many specimens of the cinque-cento period, and is much esteemed by connoisseurs.


Nos. 249 to 254.

IX PIECES various,—wine-glasses, tazze, flacons, &c.—Sixteenth and seventeenth centuries.


No. 255.

OWL in "Schmelze" glass, diam. 12 in., height $4\frac{1}{2}$ in.—Sixteenth or seventeenth century.

No. 256.

WER, "en suite" with the preceding piece, height 7½ in.—Sixteenth or seventeenth century.


No. 257.

RAND PENDENT CHANDELIER for a saloon, in Venetian glass, for twelve lights, ornamented with rosettes or flowers in coloured glass.—Seventeenth, or early eighteenth century work.


VI.—VARIOUS OBJECTS.

Knives and Forks, Spoons, Coffers, Ivories—Utenfils in various materials.


Nos. 258 and 259.

AIR OF HANDLES to a knife and fork, in carved ivory, composition of amorini in the style of Fiamingo. French, or Flemish seventeenth century work.


Nos. 260 to 267.

IGHT CARVED IVORY HANDLES to knives and forks, female nude allegorical figures. French or Flemish seventeenth century work.

Nos. 268 and 269.

POON AND FORK in carved ivory, the handles in the form of terminal pedestals surmounted by busts of amorini. French or Flemish seventeenth century work.

No. 270.

ORK, with carved ivory hilt: Judith with the head of Holofernes. French or Flemish sixteenth century work.

Nos. 271 and 272.

KNIFE AND FORK, with silver hilts, German or Flemish—circa 1600. The hilts are engraved with scriptural subjects and arabesques, in the style of Theodore de Brie, the pommels decorated with open-work scrolls or strap-work, and on the sides of the hilts is the motto “*esperant en dieu.*”

Nos. 273 and 274.

SPOON AND FORK in silver gilt; Italian? sixteenth century work. The ends of the handles enriched with masks and terminal figures of satyrs.

No. 275.

KNIFE with hilt in chiselled iron, the pommel formed by a lion holding a shield with the arms of France. French work—circa 1540-50.

No. 276.

KNIFE, with brass hilt; Italian?—circa 1570. The hilt formed by a terminal figure of a satyr, masks, strapwork ornament, &c.

No. 277.

KNIFE, with three blades and chiselled steel hilt, originally gilded; French or Italian?—circa 1550. This curious utensil forms three distinct knives, which may be detached and used separately; the three are held together as one object by bevelled flanges on each side of the centre knife hilt, and corresponding grooves in the two side pieces, which slide on to the centre flange.

Nos. 278, 279, 280, and 281.

FOUR SMALL KNIVES, with chiselled and gilded steel hilts, two of them incrustated with mother-of-pearl. French or Italian work—circa 1540-50.

No. 282 and 283.

DESK PEN KNIFE AND ERASER, with long style shaped ivory hilts; the upper parts formed by nude female figures; entire length of each, 14 in.—Italian? sixteenth century.

No. 284.

SMALL PAIR OF SHEARS in chiselled steel sheath; Italian sixteenth century work.

No. 285.

SMALL "ETUI" or needle-case in chiselled steel; Italian? seventeenth century work.

No. 286.


IVORY COMB, ornamented with scroll ornaments in minute silver piqué work—seventeenth or first half of eighteenth century.

No. 287.


CARVED IVORY COMB, French or Italian work—circa 1350, length $6\frac{5}{8}$ in., width $4\frac{3}{4}$ in. The centre of the comb forms on each side a band or frieze, carved in bas-relief with numerous figures. The subjects represented are, on one side, a dance of young men and maidens within a grove of trees, and on the other, within compartments divided by trees, are four subjects of a lover and his mistress; in the first, on the right, they are seen exchanging gifts; second, the cava-

lier presents the lady with a (ring?); third, the lady crowns her lover with a wreath; fourth, the pair embracing. This curious piece was doubtless intended as a lover's gift; it is precisely in the style of the small circular mirror covers of the same period. The latter objects, however, occur much more frequently than combs.


Nos. 288 and 289.

 TWO LADIES' STAY OR "BUSK" BONES, in ivory, enriched with piqué work in silver—seventeenth or early eighteenth century work.


No. 290.

 RON KEY, Italian or French work—circa 1550. The upper part of the barrel is formed by a miniature Corinthian capital, on which are posed two sirens with interlaced wings and tails, &c. forming the bow.


No. 291.

 EY of similar design—same work and period.


No. 292.

 RON KEY, with perforated wheel tracery pattern bow—fifteenth or early sixteenth century work.

No. 293.

 EY of similar design and period to Nos. 290 and 291.

No. 294.

 EY of similar design and period, but more highly finished workmanship.

No. 295.

KEY in wrought iron, (French?)—fifteenth century work, length $3\frac{1}{8}$ in. This exquisite specimen of “Gothic” locksmith’s work is enriched with a circular bow or wheel, filled in with a flamboyant cusped tracery pattern; underneath it is a band or gallery of open-work tracery, and the summit is formed by a square crown of open cusped arcades, terminating in fleurs de lys, and closed in on the top by a waved radiating star. The minute tracery work, cuspings, &c. of this piece are executed with all the architectonic precision of stone sculpture on a large scale.

No. 296.

IRON KEY, similar design and period to Nos. 290, &c.

Nos. 297 and 298.


TWO RAMS’ HEADS in chiselled iron, Italian, cinque-cento work. On the forehead of one of these is an acorn in full relief, a device of the Della-Rovere family. As these objects were procured from the district of Urbino, it is very probable that they originally formed part of some decorative utensil belonging to the Urbinese princes.

No. 299.


CENTRE PORTION of a chiselled iron lock, French work—circa 1520-30, length $2\frac{1}{4}$ in., depth 2 in. On one side is a small statuette of a saint (St. Paul?) holding a sword and a book, standing under a shell-shaped canopy, minutely chiselled in full relief; the ground of the lock is ornamented with two circular arcades, with Ionic fluted three-quarter columns, and under one of these is an angel bearing a scroll, and a winged bull, also with a scroll, (sym-

bols of St. Matthew and St. Luke); both are chiselled in full relief.


No. 300.

AIR OF SMALL CHISELLED STEEL PIN-CERS, Italian work,—16th century. The handles are formed by two dolphins, enriched with acanthus foliage.

No. 301.

URSE-FRAME IN CHISELLED STEEL ("Escarcelle")—15th century work, length 5 in., height 5¼ in. The circular frame, the beam or cross bar, and apparatus for suspension, are all enriched with perforated tracery and "strawberry-leaf" crest-work.

No. 302.

URSE-FRAME ("Escarcelle") IN CHISELLED STEEL, damascened with gold—Italian work—circa 1540-50. The lower part of the frame is ornamented with an oval cameo medallion, containing a standing figure of Cupid, and at the sides are compartments determined by the shape of the frame, in each of which is a recumbent female nude figure; the rest of the ornamentation consists of oval medallions and compartments enclosed by strap-work ornaments, and chased with trophies of arms, armour, &c. Both the design and execution of this exquisite specimen are unsurpassed by any other work of the same nature. The beautiful recumbent figures are drawn with all the power of the greatest Italian masters in design, and are executed with the delicacy and precision of gem sculpture. It is probably the work of some one of the famous Milanese metal workers of the cinque-cento epoch.

No. 303.

DIPTYCH, (devotional tablets) in carved ivory; French?—circa 1340, height of each plaque 7 in., width $4\frac{3}{8}$. The plaques are divided into upper and lower portions by pointed Gothic arcades, enriched with crockets, cusps, ornamented spandrils, &c. The subjects represent scenes from the Passion of Christ, forming a continued frieze without divisions, running in sequence across both the plaques. The series commences at the bottom, on the left, with:—1. Judas receiving the bribe for the betrayal of our Lord. 2. Christ taken in the garden, with Peter smiting off Malchus' ear. 3. Christ brought before Pilate. 4. (continued on the opposite leaf) Pilate washing his hands. 5. Judas hanging himself. 6. Our Saviour buffeted by the soldiers.* 7. (upper series) Christ stripped of his clothing by the soldiers. 8. The flagellation. 9. Christ carrying his cross on the way to Calvary. 10. Christ being nailed to the cross. 11. This compartment is vacant, but from indications in the back ground, it doubtless originally contained a further representation of the Crucifixion, apparently a rood, with the Virgin and St. John standing on each side.


No. 304.

HEXAGONAL COFFER, in carved bone and “tarfia” work of shell and coloured woods; Italian, —first half of the 15th century, height 13 in., diam. $10\frac{1}{2}$ in. The drum or body of the coffer is surrounded by rilievo subjects, carved on separate plaques of bone, with, apparently, the history of Pyramus and Thisbe. The cover

* This subject is of very unusual occurrence, and is here treated in a singular manner—a cloth being thrown over the head of the Saviour, through which the features are perceptible—this difficult passage is executed with great finess and truth to nature.

is furrounded with a curved band or frieze of foliated ornaments, with winged genii or amorini, two of which hold kite-shaped shields; the upper part of the cover, the cornice, or margin, and the base of the coffer, are decorated with mosaic incrustation, ("tarfia work") of shell, bone, and tinted wood, arranged in chequers, meanders, and interlaced knot patterns. This coffer is one of a frequently recurring type, and was probably intended as a wedding gift, or casket for the bride's trousseau. All the specimens seem to date about the same period, and have so close a general resemblance to each other in style, as to induce the belief that they were all executed in the same district, probably the north or centre of Italy.

No. 305.

 SMALL COFFRET, in putty or stucco work, Italian—circa 1490, length $6\frac{1}{2}$ in., width $4\frac{1}{2}$ in., depth $3\frac{5}{8}$ in. The ornamentation is appliqué work in relief, on a gilded ground. The sides are covered with rilievo subjects, with an arabesque pilaster at each angle; the base and margin are decorated with ornamented mouldings, and the top of the cover has a raised torus wreath, forming a border, the panel within being filled in the centre with a conical or dome-shaped rosette, surmounted by a ball, and the ground spaces at the ends with masks and scroll foliage in relief. The subjects on the sides of the coffret are :—1. In front, Curtius leaping into the gulf. 2. At the back, the triumph of David. 3. At one end, two ships; and 4, at the opposite end, two warriors in combat, mounted on elephants, with a third, on foot, holding an oak branch. Many other coffrets of this peculiar style and material exist in collections; they have such a close resemblance to each other as to suggest the belief that they are all from the same fabrique.



VII. ENAMELS OF LIMOGES.

THE enamels of Limoges form one of the minor sections of this Collection ; several of the pieces, however, have attracted the notice of French archæologists. The specimens are all of the sixteenth century period, and of one class, viz. the painted enamels (“*émaux des peintres.*”)

Works of this class, it is scarcely necessary to observe, are being sought for with great avidity, and almost every important specimen extant is now known and noted. As a national manufacture, of both intrinsic and historical interest, the French collectors have been laudably desirous of keeping the really fine examples in the land of their production, whilst in this country, wealthy amateurs have, in turn, been animated by a spirit of rivalry, stimulated not a little by the fact of the increasing rarity of the ware. The number of specimens already permanently withdrawn from the chances of sale, by their location in public Museums, has moreover sensibly diminished the supply, and it should be observed that, being originally the production of one locality only, and of a limited number of artists, the manufacture was far less extensive than that of many other categories of works of art : it is then probable that no such series as the present will ever again find its way to this country in one lot.

A truly excellent body of information on Limoges enamels


exists in M. de Laborde's "*Notice des émaux, &c.—du Musée du Louvre, &c.*" a work so well known and appreciated, as to render it unnecessary to preface the present catalogue by any lengthy remarks.

It is uncertain whether Italy or the city of Limoges was the first to produce painted enamels, properly so called;* the fact probably is, that the development of the art both in France and Italy was independent the one of the other.


There are no Limoges specimens extant of earlier date than the second half of the fifteenth century; thenceforth, however, till the end of the seventeenth century, the series is uninterrupted, and it was not till a still more recent period (circa 1750-60) that the art finally died out in Limoges. Now again, however, the manufacture is being revived in France, the Imperial porcelain manufactory of Sèvres having within the last few years produced specimens, ostensibly in imitation of the ancient "technique," which yield in no respect of artistic excellence to the finest original examples, and at the same time fraudulent imitations of the ancient wares are daily being executed elsewhere in France, which are calculated to deceive even the keenest eye.

* M. de Laborde's assumption that the painted enamels of Limoges are of absolutely earlier date than any corresponding specimen of Italian origin, seems to require confirmation. Some indications appear to point to a contrary conclusion. Enamel paintings on the Majolica wares are certainly found, which, to all appearance, are of an earlier date than any of the Limoges painted enamels, and the step from painting on a ground of stanniferous enamel to a similar surface on a metallic recipient body is an easy and obvious one. M. de Laborde is most likely right in attributing the origin of the Limoges' specimens partly to an imitation of the earlier Goldsmith's enamels, and partly to glass painting, the earliest masters having originally been of the latter vocation; but the Italian quattro-cento painted enamels, as might be expected, betray a different origin—they have an evident affinity to enamel painting on earthenware, and it is difficult to suppose with M. de Laborde, that they were the result of an imitation of the products of the Limoges school; the subject, however, requires further investigation.


Nos. 306 to 310.

OUR CIRCULAR PLAQUES, painted in grisaille, enriched with gilding. Profile busts of the Roman Emperors,—Augustus, Claudius, Nero, Vespasian, and Vitellius. The names and titles respectively inscribed in gold, in large Roman characters; diam. of each, $9\frac{1}{4}$ in.—date, circa 1540-50. These plaques, doubtless part of a series of the twelve Cæsars, were probably intended for insertion either into some large piece of furniture or the fittings of a room.


No. 311.

ARGE CIRCULAR MEDALLION PLAQUE, bust of Lucretia, surrounded by a border of arabesque ornaments, diam. with border, 15 in.—circa 1540. The medallion plaque is painted in grisaille on black ground, and is inscribed in gold letters, "Lucrezia · Romana." It is probably by the same master as the preceding pieces. The border is in grisaille on dark blue ground, in parts heightened with gold.

No. 312.

VAL PLAQUE, painted in colours, heightened with gold, height 11 in., width, $8\frac{3}{4}$ in.—circa 1560. The work of Pierre Remond (or "Raymond"). Subject, The Fall, Eve presenting Adam with the Apple, initialed by the artist, "P · R."

No. 313.

VAL PLAQUE, same series as the preceding piece, height 11 in., width $8\frac{3}{4}$ in. Subject, the drunkenness of Lot; in the background Sodom in flames,—Lot's wife standing in the middle distance. Initialed by the artist (Pierre Remond).

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317

*Portrait of Thomas de Witt, Governor of New York
by Johann Verelsteden.*

No. 314.


 VAL PLAQUE, same series, height 11 in., width $8\frac{1}{4}$ in. Subject, Sampson and Dalilah. Initialed by the artist (Pierre Remond).

No. 315.


 VAL PLAQUE, same series, height 11 in. width $8\frac{1}{4}$ in. Subject, Judith and Holofernes. Initialed by Pierre Remond.

[These plaques were in all probability intended as decorative insertions.]


No. 316.

 VAL PLAQUE,—enamel in colours and gold, length 8 in., depth $5\frac{1}{4}$ in.—circa 1560; the work of Pierre Courtoys. Subject, a warrior about to slay a shepherd or huntsman, who is in an attitude of supplication; two women and two shepherds are interceding with the assailant. In the foreground are the initials of the artist, "P. C."


No. 317.

 PLAQUE,—portrait of Charles Tiercelin, Seigneur de la Roche Dumaine, en Poitou, Chancelier de France, height $7\frac{1}{4}$ in., width $5\frac{5}{8}$ in. The work of Leonard Limosin,—circa 1540? This admirable work is of the best time and most finished execution of the artist, in every respect equal to the finest of the portrait enamels of the Louvre.


No. 318.

 PLAQUE, Limoges enamel. Portrait of Antoine de Bourbon King of Navarre? height of the plaque, $5\frac{1}{8}$ in., width $4\frac{3}{4}$ in.—circa 1540-50, attributed to Leonard Limosin. This portrait is in its original frame. A duplicate of it exists in the Collection of Hollingworth Magniac, Esq.


No. 319.

VAL PLAQUE, back of a small mirror, height 4 in., width $3\frac{3}{8}$ in. Subject, Olympus, or an assembly of the gods. Translucent enamel on metallic foils. ("email sur paillon.")—circa 1560.


No. 320.

IMILAR OVAL PLAQUE, back of a mirror, height 4 in., width $2\frac{7}{8}$ in. Subject, Mount Helicon and the Nine Muses, translucent enamels "sur paillon."—circa 1560.


No. 321.

PLAQUE, with arched top, Limoges enamel, in its ancient mounting as a pax. Size of the pax, height 3 in., width $2\frac{1}{4}$ in.—circa 1490. Subject, the dead Christ supported by the Virgin and St. John. The plaque is mounted with a framework or border of silk thread, enriched with white bugle beads and seed pearls. The back covered with crimson figured satin. The mounting is probably of the seventeenth century.

No. 322.


VAL PLAQUE, back of a mirror, within its original bronze gilt frame. A warrior in Roman costume, surrounded by a border of floriated ornament. Enamel on paillon; height $3\frac{1}{4}$ in., width $2\frac{7}{8}$ in.—circa 1550.

No. 323.


CTAGONAL PLAQUE, back of a mirror. Enamel on paillon, height $3\frac{1}{4}$ in., width $2\frac{1}{2}$ in. Subject, Two Female Deities, with a border in compartments, painted with Tritons, various animals, and minute foliated diaper. The work of Leonard Limosin, the younger, whose signature in minute characters in gold is written at the bottom edge of the centre subject.*

* M. de Laborde has described this piece as follows: "Collection, Soulages, à Toulouse. Je n'ai point vu cet émail; j'en parle d'après les notes qui me

No. 324.

 SMALL OVAL PLAQUE—circa 1510, by Jean Penicaud the second, height 2 in., width 1½ in. A king kneeling, with his crown on the ground, and with a censer in his hand, is adoring the Virgin and infant Christ, who are seen in the clouds above; behind him stand three ladies in costume of the period, one of whom, although without a nimbus, is probably a patron saint. On the opposite side are two halberdiers; above is a Latin inscription in gold, much defaced. Translucent enamel on “paillon,” or metallic foil. On the reverse is the crowned P, the monogram of the Penicaud family, stamped with a punch in the copper. This curious and delicately executed specimen is believed to have been a cockade or medallion for the hat.*

No. 325.

 CIRCULAR INKSTAND, Limoges enamel—circa 1560, diam., 8½ in. Decoration of coloured arabesques or grotesque ornaments, on ground of opaque white enamel. Enamels of Limoges on a white ground are of extreme rarity, and seem to have been almost confined to one artist, Leonard Limosin, to whom this piece is ascribed. The arabesques are in the style of Etienne de l'Aulne. They are executed with

font fournies. Plaque de miroir octagone; au centre, Jupiter et Calisto.(?) Sur les bordures, des têtes d'amours, des tritons et des animaux au milieu d'un semis de fleurs variées. Les deux figures principales sont d'un dessin peu correct, le reste d'une execution précieuse. La signature se lit au bas de la composition centrale. Hauteur, 0,082. Largeur, 0,065.”

* This piece is thus described in M. de Laborde's work, p. 157 (note) ‘*Collection Soulagès*.’ Enseigne de chapeau. “Un seigneur, agenouillé devant la Vierge, qui apparaît au milieu des nuages. Les costumes des femmes reportent à la cour d'Anne de Bretagne, et celui des hommes à l'étiquette du règne de Louis XII. L'inscription a été refaite, et n'est pas intelligible; c'était une invocation à la Vierge. Plusieurs couleurs sont appliquées sur paillon; l'émail est d'une grande finesse. Le contre-émail est translucide; la marque du poinçon est frappée au centre. Medallion ovale. Hauteur, 0,053; largeur, 0,040.”

great spirit, but have every appearance of having been copied from a copper-plate engraving, doubtless one of the numerous ornamental prints published by de l'Aulne for the use of artificers.

No. 326.

PLATE, Limoges translucent coloured enamels, on foils (sur paillon). Subject, 'from the history of Joseph; diam. 8 in., by Jean Courtois—circa 1550-60. Border of arabesque ornaments, masks, dragons, &c., in colours and gold on black ground. Reverse, arabesque decorations, masks, strapwork, ornaments, and gilding. Initialed, J. C.

No. 327.

SIMILAR PLATE, diam. 8 in. Subject, from the history of Joseph. Painted by Jean Courtois.

Nos. 328 and 329.

PAIR OF HEXAGONAL SALT-CELLARS, Limoges enamel in colours on black ground, height $2\frac{3}{4}$ in. diam. 3 in. The sides are painted with subjects of the Labours of Hercules, with inscriptions, and the upper and under surfaces are painted with medallion heads in the sunk bowls and borders of arabesque ornament and rosettes. These beautiful pieces are believed to be of the early time of Pierre Remond (circa 1540?).

No. 330.

CIRCULAR PEDESTAL SALT-CELLAR, Limoges grisaille enamel and gilding, height $3\frac{1}{4}$ in., diam. of base, $4\frac{1}{2}$ in. The side is painted with a continuous frieze of subjects of the Labours of Hercules. The top or bowl has a female medallion portrait and border of cartouche or strapwork ornament with fruit. Attributed to Pierre Remond—circa 1550-60.



VIII. BRONZES.

*Chiefly decorative Utensils—Clocks—Goldsmith's Work—
Damasquinerie.*



ITALY alone, in the middle ages, inherited the ancient taste for that beautiful but austere simple material bronze; elsewhere the substitute was brass or "latten," meant to be kept bright, and in preference always gilded whenever the importance of the object would allow of the outlay. The "mediæval" artists of northern and western Europe had no chance of seeing the grand effect of monumental sculpture in the sombre but harmonious tones of ancient bronze; and there can be little doubt but that the oxidation of the metal was deemed by them an evil rather than a quality to be turned to account. Moreover the dull grey daylight, and the humid atmosphere of the north, are, in reality, little favourable to the display of this material. Sculpture in bronze requires the full power of sunlight and the consequent sharply defined shadows, to overcome the heavy local tint of the metal; and the exquisite and varied tones of patina, are not only imperceptible in a scanty diffused light, but are indeed little likely ever to be formed amidst the vapours of humid climates, which by rendering smoke and dust adherent to the surface, soon cover the work with a crust of dirt instead. But in Italy all conditions of climate were favourable; the soil was full of ancient relics, to which time

had lent the superadded beauties of patination, and finally, more than one noble work of antiquity had survived all the chances and changes of ages of barbarism and devastation. In Rome the Marcus Aurelius, the ancient wolf of the Capitol, the bronze doors of the Pantheon, remained, as they still remain, *in situ*.

The earliest indications of the revival of art then, were manifested in works in bronze perhaps more decidedly than in any other vehicle; and these Roman statues and other ancient remains became at once the types of works scarcely less admirable. Already in the fourteenth century the bronze doors of San Giovanni, in Florence, by Andrea Pisani, exhibit a vast bound forwards. Nature and the antique are there already seen struggling with the old manner. Pisani's great successor, Lorenzo Ghiberti, soon after embarked still more boldly in the same career, and with Donatello, Brunelleschi, Verocchio, Pollajuolo, &c. came at last—the great age of the revival. Everlasting bronze was then deemed the fittest material for all works in sculpture; the age of connoisseurship followed, when every fragment of the great epochs of Greece and Rome was treasured up and studied. Soon the greatest artists of the age—painters, architects, sculptors, goldsmiths, busied themselves with imitations and reproductions of antique works in bronze. Nothing was deemed too trivial to engage even the highest talents, provided antiquity could show some parallel work, and in consequence miniature statuettes, reliefs, medals, vases, lamps, candlesticks, and in short, every description of decorative objects was produced on all hands, not as manufactures, but as works of art. The quattro-cento period then, was the great age of Italian bronze working; and it was not till the succeeding century that Florence reduced the art to the *status* of a great staple trade.

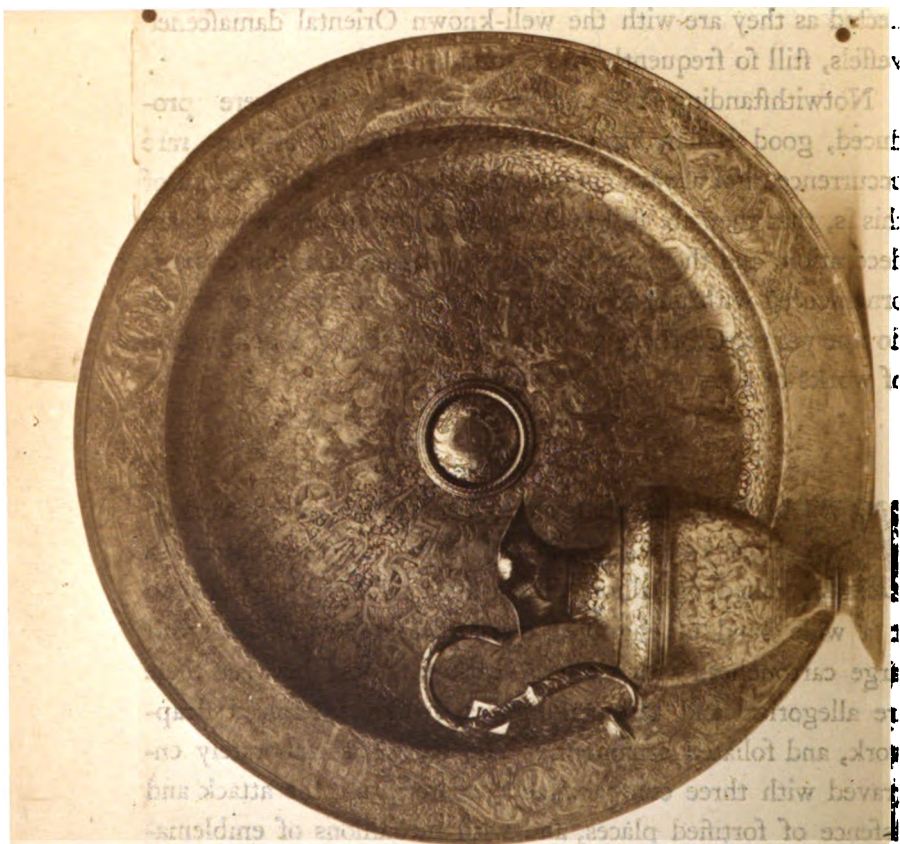
The bronze manufactures of Florence have hitherto received but little elucidation from writers on art, whilst the corres-

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ponding productions of the north of Italy, (Venice and the Lombard towns), are seldom specially identified or assigned to their true origin. This Collection contains several important monuments of northern Italian work, notably, the great fire-dogs; and in another category, the beautiful engraved and damascened decorative utensils of Venice. An interesting chapter might be written on the latter class of objects, connected as they are with the well-known Oriental damascened vessels, still so frequently to be found in Italy.

Notwithstanding the extent to which they were produced, good Italian bronzes have now become of very rare occurrence, and always command high prices. One reason of this is, that they are still used as articles of furniture or room decoration, and there are hundreds of mansions in this country ornamented with fine renaissance bronzes, the owners of which do not yet regard them as seriously deserving the designation of works of art.


No. 331.

 SILVER, in gilt bronze, Venetian engraved work—circa 1530-40. Diam. 20 in. In the centre is a raised medallion with a shield of arms, and around it a wide band of engraved ornamentation, containing four large cartouches, with classical battle subjects; between these are allegorical and terminal figures, masks, interlaced strapwork, and foliated ornament. The border is elaborately engraved with three compartments, representing the attack and defence of fortified places, and with medallions of emblematical figures, with cartouche strapwork, amorini terminating in scroll foliage, &c. &c. The entire surface of the piece is engraved in the most intricate manner, the subjects containing hundreds of figures.

No. 332.


 WER, in gilt brass. Venetian engraved work—circa 1530-40; entire height, 11½ in. This most elegant vessel is decorated in the style of the preceding piece, the ornamentation is, however, somewhat more masterly and refined in style, and, apparently of rather earlier date than the plateau. Although it exactly matches the latter, it was evidently not the original Ewer "en suite" with it; around the body of the vase is a continuous frieze of a battle-subject, containing a multitude of figures and horses; the neck, handle, and foot are enriched with the most beautiful arabesque ornamentation. The shape of the piece is evidently founded on an antique (Greek) model, and although different in many respects, having a decided impress of the sixteenth century, is scarcely less beautiful than the ancient prototype.

No. 333.


 VIFORM EWER, in bronze, engraved. Venetian work—circa 1530-40. Height 12½ in. This piece, although in the same category as the preceding specimens, is of somewhat different character. In the first place, it is cast or moulded, whereas the others are of turned or hammered work; the lip and spout, are formed by cartouche scroll-work of massive character, and the handle is a composition of a dragon on a cornucopia, in full relief, and finished by chiselling. The piece is, in fact, of an intermediate character, between the engraved specimens and the bronze sculptured or relieve vases of the Florentine school. The body of the piece, the neck and feet, are however richly engraved in the style of the previous specimens. Round the centre is a frieze or band containing three heroic subjects within strap-work compartments, viz., Mutius Scævola, Horatius Cocles, and Marcus Curtius; above, on the neck or shoulder of the vase, are three medallions, with profile busts of Camillus,

Scipio, and Marcellus; on the under part are the historic subjects of the three heroines, Lucretia, Portia, and Virginia, and on the foot, medallions of Emilia, Octavia, and Hortensia. The spaces between the strapwork compartments are filled in with the signs of the zodiac; the neck of the piece is engraved with trophies and with a shield of arms of the Venetian patrician family of Cicognara under the spout; the signature of the artist, "*Horatius · Sebenici*," is engraved underneath the foot.* Numerous explanatory inscriptions accompany the engraved subjects.

No. 334.

 PAIR OF BRONZE FIRE-DOGS. Venetian work. —circa 1570. Height of each, 4 ft. On pedestals of open strap or cartouche work, with satyrs, amorini, &c. in the round, are respectively supported statuettes of Venus and Adonis. In front of each piece is a shield with the arms of the noble Venetian family of Barberigo. These magnificent fire-dogs are the finest of the kind known to exist. Many others of the same type of design are preserved in collections. They are probably all of northern Italian origin. A pair in the Marlborough House Collection bears the signature of the maker, "*Josepho · di · Levi · in · Verona · mi · fece*."

No. 335.

 PAIR OF BRONZE FIRE-DOGS. Italian—circa 1560. Height 3 ft. The lower part of the composition is ornamented with a large grotesque mask and iron strap scrolls; above is a triangular socle, with amorini at the corners, supporting a vase, which in turn serves as a pedestal for an

* In the Bernal collection was a Venetian plateau of this fabrique, (lot 1224,) signed and dated "*Horatio Forezza, 1533*;" and another, (lot 1227,) signed "*Nicolo Rugina*." Both are now in the British Museum.

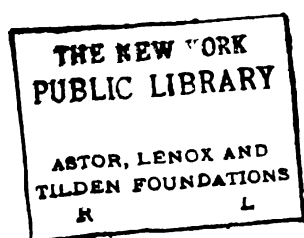
amorino. Both the dogs are identical in design; they were originally brought from a palace of the Counts Brancaloni.

Nos. 336-339.

SET OF FOUR FIRE-IRONS. Italian work—circa 1560. These utensils are of unusual size as compared with similar modern ones; they are in wrought iron ornamented with perforated tracery-work and scrolls, the tops or handles being formed by bronze terminal figures of satyrs; the set consists of shovel, tongs, a fork with two prongs, and a hooked utensil intended for drawing together the billets of wood anciently burnt on the open hearths of the vast fireplaces; the latter utensil, it should be observed, is the representative of our English poker, the introduction of which, both in Italy and France, is entirely of recent date, and is of course only really required where coal is burnt. It is probable that this peculiar instrument corresponds to the ancient French “*utensil de cheminée*,” the “*Tirtifeu*.” See M. de Laborde’s Glossary attached to his “*Notice des Emaux*,” &c. (Second Part, p. 516, Article “*Tirtifeu*.”)

Nos. 340 and 341.

TWO WROUGHT IRON FENDERS, ancient Italian cinque-cento work. Width 2 ft. 7 in., depth from back to front 2 ft. One of these belongs to the fire-dogs, No. 335. These objects are both rare and interesting, very few specimens having been preserved to the present day. They consist of a simple band or strap of wrought iron, ornamented with cuttings or sunk flutings at regular intervals, 2 in. wide and in. thick, wrought into an elegant curved outline, and posed on edge. In front of each is a small bronze mask screwed on.





No. 342.

PAIR OF BRONZE CANDLESTICKS, Italian work—circa 1480-1500. Height of each, 10 in.; diam. of base $8\frac{1}{4}$. The wide circular bases are similar in shape to the well-known Morefco-Damascened candlesticks of the same period. The pillar of the candlestick is surrounded on the lower part by numerous bold projecting mouldings, and is baluster-shaped above, and the base is decorated with exquisite interlaced ornaments and foliated work, grotesque masks, garlands, and shields, and bold torus mouldings of wreaths of leaves. The vigorous and artistic design of these magnificent candlesticks is only to be equalled by the masterly execution of the work; the sharp and decisive chiselling almost suggesting the idea of their being cut from the solid mass. That they are of the quattro-cento period there can be no doubt, and as little, that they are the work of one of the greatest artists of the age, most likely one of the great Florentine sculptors. The general design of the pillar of the candlestick resembles that of the bronze pedestal of the statue of Judith, by Donatello, under the Loggia of Orcagna, at Florence.

Nos. 343, 344, 345.

THREE PAIRS OF BRONZE CANDLESTICKS, engraved and damascened with silver,—Venetian work—circa 1550. Height of the largest pair, $7\frac{3}{4}$ in., diam. of base, 7 in. These pieces are nearly identical in design, and are probably all by the same hand. They are a characteristic type or model, and are evidently the result of the imitation of Turkish or Morefco work, which became so much the fashion in Venice during the fifteenth and sixteenth centuries. The broad cylindrical base of the Morefco candlesticks here seen modified by an elegantly moulded contour, forms a pedestal for the pillar above, which represents an oviform vase. The

decoration, again, has a strong analogy to the Morefco style : it consists of an elaborate pattern of a narrow interlaced filet in silver damasquinerie, the ground spaces being entirely filled in with an engraved scroll diaper pattern. This peculiar "genre" of ornamentation was not confined to Italy. The works of the German Virgilio Solis, and other of the Augf-burg goldsmith designers about this period, exhibit many varieties of the same generic motive, and show how quickly then, as now, any favourite style of pattern was reproduced, and imitated on all hands.

No. 346.

PAIR OF BRONZE CANDLESTICKS, cast and chased. Italian work—circa 1570. Height, 9 in. On a triangular plinth three statuettes of kneeling amorini, connected by garlands of fruit and flowers, are upholding an oviform vase-shaped pillar, decorated with masks, strapwork, &c. in relief.

No. 347.

BRONZE CANDLESTICK, cast and chased. Italian work—circa 1570. Height $7\frac{1}{2}$ in. The upper part of the piece is similar in design to the preceding, but is supported on three terminal statuettes of amorini, with dolphins' tails, strings of pendent beads or pearls replace the garlands of the previous example. These pieces were probably produced in the north of Italy ; they have great analogy with the style of the fire-dogs, being, like them, evidently cast from models carved in wood.

No. 348.

BRONZE CANDLESTICK, statuette of an amorino, bearing a vase on its shoulder, and supported on a triangular open strapwork pedestal, ornamented with cherubs' heads and sea-horses at the angles. Height $10\frac{1}{2}$ in.—circa 1570.

No. 349.

BRONZE LAMP, cast and chased—circa 1570. Entire height, 13 in. The lower part forms a candlestick of very similar style to the preceding piece; into the nozzle, however, is adapted a lamp formed by a dragon in full relief, with a large murex shell supported on the point of its tail.

No. 350.

SIMILAR BRONZE CANDLESTICK LAMP, the upper part formed of a grotesque figure of a syren. Height, 14 in.—circa 1570.

No. 351.

BRONZE INKSTAND—circa 1560-70. Entire height $14\frac{1}{4}$ in. The lower part is formed by a circular gadrooned vase, upheld by three terminal winged tritons, on a triangular plinth; and the cover is surmounted by a statuette of Fame blowing a trumpet and holding a wreath.

No. 352.

BRONZE VASE (PEN HOLDER), Italian work—circa 1560-70. Height $5\frac{3}{4}$ in. The body of the vase is decorated with acanthus foliage in relief, and rests on three open strapwork scrolls.

No. 353.

TRIANGULAR BRONZE INKSTAND, supported on three lions holding shields; the cover surmounted by a statuette of Hope. Height $9\frac{1}{4}$ in.—circa 1560-70.

No. 354.

BRONZE QUADRANGULAR ALTAR-SHAPED PEDESTAL, Florentine work. Quattrocento period. Height 3 in., diam. of base 3 in. The four sides contain panels, in each of which, alternately, is a single figure of a faun or a bacchante. In the centre of the under-side of the pedestal is a circular rilievo medallion of Apollo. This admirable work is one of those favourite early imitations of the antique, alluded to in the introduction to this section. There is nothing in the style of design to enable one to assign it with probability to any particular artist. It is, however, well worthy of a Donatello, and can indeed scarcely be the work of a less powerful hand.

Nos. 355 and 356.

PAIR OF BRONZE BRACKET BRANCHES for lights,—terminal figures of syrens, the lower portion forming an acanthus leaf scroll, the wings foliated. Height 19 in.—circa 1570.

Nos. 357 and 358.

PAIR OF BRONZE BRACKET BRANCHES or girandoles,—terminal amorini, holding up cornucopia, with prickets for candles—circa 1570. Entire height 20 in. These elegant branches are most likely of Florentine work; they were cast by the process called “à la cire perdu,” and are of extreme lightness.

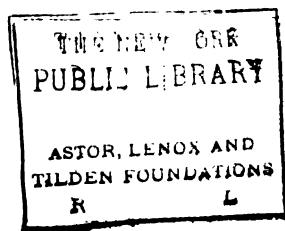
No. 359.

BRONZE DOOR-KNOCKER. Italian work—circa 1560. Height 14½ in., width 13 in. In the lower part are two nymphs or syrens embracing, terminating in scroll



250

*Italian Cinque-cento bronze
from Florence*



foliage, their lower extremities forming the heart-shaped framework of the composition; on their shoulders stands an amorino, filling in the centre of the composition, and on each side are amorini clinging to the framework of the design. This beautiful work is attributed to Giovanni Bologna. It is a splendid specimen of a class of objects of which very few are now to be found *in situ*. The chasing or finishing of the work was evidently from the hand of the master, indicating it to be in all probability an original or unique specimen of this particular design.

No. 360.

BRONZE GROTESQUE LAMP, Florentine quattrocento work. Height 10 in. On a tall pillar enriched with numerous mouldings, masks, &c., and standing on three projecting feet is posed a negro's head, forming the body of the lamp; on the feet are lizards in natural attitudes. The negro's head and tripod feet are both imitated from antique originals.

No. 361.

CIRCULAR BRONZE INKSTAND OR PERFUME BURNER. Florentine quattrocento work, ornamented with masks, garlands, &c. in the style of the candlesticks, No. 342. The cover is surmounted by a large statuette of a Roman emperor, and is apparently of later date than the lower part.

No. 362.

BRONZE LIFE-SIZE BUST, of an unknown personage, wearing a gown and square cap—circa 1550. Italian work, attributed, but without adequate evidence, to Sanfovino.

No. 363.

BRONZE STATUETTE, Satan overthrown. Florentine? cinque-cento work. Length $6\frac{1}{4}$ in. This spirited statuette was probably part of a group of St. Michael overcoming Satan. It was carefully chased and finished, doubtless by the artist, and is of the best, or at any rate most abundant period of the Florentine bronze fabrication, about the middle of the sixteenth century.

No. 364.


ENGRAVED COPPER EWER, similar in shape to Nos. 332 and 333. Venetian work—circa 1500-30. Height 10 in. This ewer is entirely covered with an engraved interlaced pattern, evidently a copy, line for line, of an Arabic or Morefco damascened design. The shape is, however, conclusive as to its being actually of Italian origin. The piece is of hammered or turned work, and has been thickly plated with some white metal, probably an alloy of tin.

No. 365.


RIVIFORM EWER IN COPPER. Repoussé work, Venetian—circa 1530. Entire height, 12 in. The body of the ewer is surrounded with bands of foliated scroll-work, executed in repoussé in an expeditious manner, and dexterously finished by chiselling. The ornamentation is very characteristic of the north of Italy.*

* Venetian and Lombard foliated ornament of the earlier cinque-cento period has but little analogy with that of the south of Italy at the same epoch. The Roman and Florentine styles are founded directly on the antique; the classical acanthus scroll being the constant and indeed almost unique motive. In the north, on the contrary, a more naturalistic bias is visible: a peculiar small cut or "ruffled leaf," somewhat resembling an ivy, or more nearly still a vine leaf, is here the favourite motive, and the direct influence of oriental conventionalized floral diaper patterns is likewise distinctly visible. It is


Nos. 366 and 367.

WO BRONZE OVIFORM EWERS, similar in shape to previous example. Venetian work—circa 1530. Entire height of each, 11 in. Without decoration. These specimens appear to be of cast and turned work.


No. 368.

ARGE BRONZE EWER, of similar design. Venetian work—circa 1530. Entire height, 16 in.


No. 369.

WER, with cover, (cruet or burette,) in bronze or latten. French or German work—circa 1400. Height 9 in. The spout is formed by a rude sedent figure of a lion, and the handle by a serpent or dragon. This specimen is the earlier "gothic" type, corresponding to the utensils previously described.

No. 370.

WER, in bronze. Venetian work—circa 1530. Entire height 13½ in. Similar design to No. 368.


No. 371.

ALVER OR PLATEAU in engraved bronze. Venetian work—circa 1530-40. Diam. 19 in. Richly engraved with foliated arabesques, cartouches, strapwork, and guilloche ornaments, masks, &c. In the centre, a medallion


sometimes difficult even, to distinguish between the ornamentation of the north of Italy and that of Germany of the same period, (particularly circa 1530,) the style having been communicated to the latter country in all probability from Venice. This decided difference betwixt the ornament of the north and south of Italy was remarked, during the course of the sixteenth century even, and is alluded to by Cellini more than once in the descriptions of works of Art given in the course of his Memoirs.

with a shield of arms. (The plateau originally *en suite* with an ewer of similar design to No. 332.)


No. 372.

MALL BRONZE HAND-BELL. Italian work—date 1561. Height $4\frac{1}{2}$ in. Richly decorated with zones of arabesque ornament in relief, and with three shields of arms. Around the upper part is a band containing the following inscription: “Io · iacobus · Malhabia · MDLXI.” It is uncertain whether this records the name of the maker or of the owner of the bell, most probably that of the maker, as it seems to have been a pretty general custom with bell-founders to sign their works. It may be remarked, that the ornamentation is decidedly of an earlier character of style than that of the actual date; this peculiarity also is often noticed with respect to bells, the old patterns having been moulded and reproduced over and over again, as though a certain traditional permanence in design were purposely affected.

No. 373.

MALLER ITALIAN BRONZE BELL. Height 3 in.—cinque-cento period, richly decorated with arabesque ornaments, acanthus-leaf mouldings, &c. Inscribed round the upper part, “Pulsa meo servus voco lipo mano tuos.” The ornamentation of this bell belongs to an earlier period than the previous specimen, probably dating as far back as 1500.

No. 374.

TOPPER OF A LARGE FLASK or Fountain in bronze. Italian work—cinque-cento period—representing a grotesque dragon or chimera in full relief. Length, 6 in. Entire height, $5\frac{1}{2}$ in.

No. 375.

BRONZE TAP TO A CISTERN or fountain. Italian cinque-cento work. The spout or nozzle is formed by a grotesque head of an animal, and the handle of the tap by an eagle with outstretched wings.

No. 376.

SYREN, or Mermaid, in bronze. Italian cinque-cento work; probably a handle to a bronze bath or cistern, or to a piece of furniture. Height, 4 in.; width, $3\frac{1}{2}$ in.

No. 377.

SMALL OVAL ESCUTCHEON, in gilt bronze ("Porte montre"). Italian cinque-cento work. Height, 3 in.; width, $2\frac{1}{2}$ in. Within an oval frame of strap-work ornament and amorini, is a demi-bust figure of Judith with the head of Holofernes. From the lower part of the frame a hook projects. This little utensil was in all probability intended for the suspension of a watch.

No. 378.

BRONZE STATUETTE of a Falconer or Peasant, bird-catching. Italian (Florentine?) work. First half of sixteenth century. Height, 15 in. It is probable that the action of this figure represents the luring back a hawk by the exhibition of a decoy-bird.

No. 379.

BRONZE STATUETTE. David triumphing—at his feet the head of Goliath. Height, $8\frac{1}{2}$ in. Florentine cinque-cento work. A copy or partial "sur-moulage" of an earlier work of the period of Donatello.

No. 380.

BRONZE STATUETTE of a grotesque aged man or slave, originally gilded. Florentine quattro-cento work. Height, $5\frac{1}{2}$ in. This statuette appears to have formed part of some utensil, and was most likely a copy or reproduction from an antique grotesque.

No. 381.

STATUETTE, in bronze or "latten," of a Fool or Jester playing on a bagpipe, mounted on hexagonal pedestal. Entire height, 8 in. German? work—fourteenth or fifteenth century. Originally the base or pillar of a candlestick.

No. 382.

SMALL STATUETTE of a Fool or Jester, in bronze. Height, $4\frac{1}{2}$ in. Mediæval work. Probably the hilt of a knife or dagger or the top of a fool's baton,—said to have been found in the tomb of the fool of Charles the Sixth of France.

Nos. 383 to 386.

FOUR BRONZE HANDLES to a set of fire utensils. Italian cinque-cento work. Terminal figures of amorini.

Nos. 387 to 393.

SEVEN STATUETTES in gilt bronze. Amorini playing on various musical instruments. Italian, Florentine? cinque-cento work. Height of each $5\frac{1}{4}$ in. Originally part of the mounts or metal enrichments of a piece of furniture.

Nos. 394 to 397.

SET OF FOUR CHISELLED BRONZE FEET, or supports to a coffer or small cabinet. Italian cinquecento work. Winged sphinxes or syrens, the lower extremities terminating in acanthus foliage.

No. 398.

MESS PIECE, or top of a cane,—head of a monk in bronze, with a hinged hood or capuchon. Mediæval work; entire height 3 in.

No. 399.

SMALL STATUETTE, in gilt bronze. An amorino holding a tortoise. Height $4\frac{1}{2}$ in.—Italian cinquecento work. A portion of some decorative object of use.

No. 400.

LARGE PENDENT BRANCHED CHANDELIER, in brass or "latten." Flemish seventeenth century work.

Nos. 401, 402, 403, 404.

FOUR FEET, or supports to a coffer or cabinet, in gilt bronze. Eagles with outspread wings. Height of each $5\frac{1}{2}$ in. Italian sixteenth or seventeenth century work.

No. 405.

EASTERN, or fountain, in cast brass ("latten.") Flemish or German work—circa 1400-50? Height $16\frac{1}{2}$ in., width $10\frac{1}{2}$ in. This interesting object, intended for suspension against a wall, is a rare and perhaps unique example of its kind. Similar utensils are not unfrequently seen figured in illuminations and Flemish pictures of the early schools. From

the early date and real excellence in design of this actual specimen, however, it is entitled to some consideration. The design represents a castle or cluster of turrets: three circular "tourelles" are attached to a square central tower, the group being carried on a compound bracket of elegantly designed mouldings, with a demi figure holding a shield of arms in front. The upper part is battlemented and crowned with conical roofs or steeples. At the canted angles of the square central portion are placed two small gilded statuettes,—these, however, are of more recent date, (sixteenth century,) and have doubtless replaced original ones of more consistent design; the tap appears also, rather more modern than the cistern itself.


No. 406.

PAIL OR "SEAU," with swing or swivel handle, in engraved bronze. Venetian work—circa 1530. Height $5\frac{1}{2}$ in. Diam. $10\frac{1}{4}$ in. The decoration, consisting of foliated ornamentation, oval cartouches with allegorical figures, &c. is in the style of the ewer and plateaux already described. The use of these pails, which are not of rare occurrence, is not quite obvious; they may have been intended, like the ewer and plateaux, to contain perfumed water for rinsing the hands of persons at table.


No. 408.

PAIR OF BRONZE SNUFFERS, Italian cinquecento work. The box is ornamented with a syren or mermaid, and with punctured ornamentation. There are few minor objects of everyday use, of the renaissance period, which exhibit a greater variety of elegant designs than snuffers; and specimens are to be found in almost every collection of mediæval art.


Nos. 409 and 410.

WO STOPPERS to large flasks, copper repoussé work, parcel gilt, representing eagles' heads. Italian, sixteenth and seventeenth century work.


No. 411.

AZZA, in silver gilt, Italian repoussé and chiselled work—circa 1560. Height 5 in., diam. $7\frac{1}{8}$ in. In the centre of the bowl is a raised medallion with Noah's ark, around it a frieze, representing the deluge, in various episodes. The stem has an oviform knob in the centre, chased with fyrens and foliated ornament, and the foot is chased with marine animals. This elegant specimen of the goldsmith's art may probably be of Genoese origin.

Nos. 412 and 413.

PAIR OF STANDS (salt cellars, or "drageoirs") in bronze gilt. Italian (Venetian) work—circa 1570. Height 12 in., diam. of base 9 in. On a triangular plinth or "socle," enriched with strapwork ornamentation, masks, &c., and supported at the angles by sea horses, are three statuettes of Tritons, surrounding a central baluster-shaped pillar; on the heads of the Tritons are posed three pecten shells; and the pieces are respectively surmounted by statuettes of Jupiter and Venus. The ornamental masks and faces of the Tritons are in silver.

No. 414.

ENTRE PIECE, "drageoir," or salt-cellar, in gilt bronze. Italian (Venetian) cinque-cento work—circa 1560. Entire height 18 in. On a square pedestal, ornamented with strapwork and masks, are four kneeling figures in the round, upholding a sarcophagus-shaped vase, the sides

of which are engraved with marine subjects. This again is surmounted by another similar vase, or salt-cellar, supported on terminal feet, and crowned by a conical spire or cover, enriched with trophies.

No. 415.

BRONZE "DRAGEOIR," or salt-cellar. Italian—circa 1560; height 7 in. This vigorous composition consists of a statuette in the round, of Neptune kneeling on a Dolphin and upholding a large pecten shell on his shoulders; the latter object probably moulded from nature: the group is supported on a circular moulded base or plinth. Not unworthy of Giovanni Bologna, and probably a work of his school and period.

Nos. 416 and 417.

PAIR OF SALT-CELLARS, in bronze gilt. Florentine work—circa 1560. Height of each $8\frac{1}{4}$ in. Two well drawn and carefully modelled nude male figures are kneeling as caryatides, and supporting clam or chama shells; probably, as in the previous instance, moulded from the real shells.

Nos. 418 and 419.

PAIR OF SALT-CELLARS. Same models on a slightly reduced scale. Height $6\frac{1}{4}$ in.

No. 420.

SALT-CELLAR, in gilt bronze; Italian cinque-cento work. Height 11 in. Three Tritons arranged back to back are supporting three pecten shells, surmounted by a statuette of Mars.

Salt-cellar in the Mediæval and earlier cinque-cento periods were always favourite objects of decoration, and were sometimes works of great costliness; one or two prominent ones

being placed as centre pieces on the table. The celebrated salt-cellar executed by Cellini for François Premier, (now preserved at Vienna) and described in the life of the Artist, was of this description.

No. 421.

CONCAVE LENS, or diminishing glass, in rock crystal, with mounting and handle in silver gilt. Italian work—circa 1550. Diam. of lens $2\frac{1}{2}$ in., entire length, with handle $6\frac{1}{2}$ in. The handle is formed by three interlaced serpents twisted spirally round a central stem: at its insertion into the frame of the glass is a vigorously designed mask surrounded by cartouche work.

No. 422.

VASE for a small Missal, in gilt bronze, length $5\frac{1}{2}$ in., width 4 in. Italian work—circa 1540. The sides have shields of arms in the centre, surrounded by cartouche work and ribbons, and around them is a wide border of arabesque work; the ornamentation is engraved with the burin, the case is fastened by two clasps of elegant design.

No. 423.


NUGSBURG CLOCK. In gilt bronze case—circa 1560. Entire height $11\frac{1}{2}$ in. The case is ornamented with baluster-shaped attached columns at the angles; it is supported on a splayed basement, and surmounted by a perforated dome cover with a statuette of Fortune: all the parts of the design are richly ornamented with strapwork ornament, &c.

No. 424.


PEDESTAL CLOCK, in chased and gilt bronze. Venetian work—circa 1580. Entire height 14 in. On an elaborately decorated hexagonal pedestal, containing the works of the clock, is a tall pillar or mast supporting a globe,

furrounded by a belt or band on which the hours are marked, and at the base of the pillar stands a statuette of a Turk with a scimitar.


No. 425.

LOCK, in gilt bronze. Italian work, sixteenth century. Entire height 18½ in. The case of this clock represents a square tower in three stages, crowned by an open lantern and dome. The miniature edifice is enriched with regular architectural members, balustrades, crenelations, cornices, angle quoins, battlements, doors and windows, &c., all executed with great precision. The style of architecture has the massive semi-military character of the Florentine Villa architecture. Many articles of furniture in other materials exist of this peculiar architectural character, which seems to have marked an epoch of Florentine art.


No. 426.

STRONOMICAL CLOCK, in bronze gilt case. Venetian work, sixteenth century. Height 14 in.


No. 427.

UNDIAL, apparently also forming an inkstand, in gilt bronze, elaborately engraved. Augsburg work—circa 1550. A square pedestal is surmounted by a truncated column, both are decorated with costume figures, inscriptions, astronomical tables, diagrams, &c.

No. 428.

OMPASS, in bronze gilt, and engraved cup-shape case. French or Italian—circa 1590.

No. 429.

OMPASS, in square book-shaped case, bronze gilt and engraved. German? sixteenth century work.

No. 430.

SMALL FLAGON, with screw stopper, in gilt copper. Mediæval (fourteenth or fifteenth century) work. Length $4\frac{3}{4}$ in.

No. 431.

SMALL FOLDING CORKSCREW, in chased silver, also forming a seal set with a glass paste. Augsbург work—circa 1680.

No. 432.

ETUI or needle-case in chiselled silver. Augsburg, seventeenth century work.

No. 433.

PAIR OF SCISSORS, and two other instruments mounted in chased silver. Italian cinque-cento work.

No. 434.

STYLUS or "silver crayon." Italian—circa 1530. This interesting object is a stylus or tracing point used by draughtsmen for drawing on sized or prepared paper. Many drawings of Raffælle, Leonardo da Vinci, and other great masters of the cinque-cento epoch are extant, executed in great part with an instrument of this kind; the peculiar grooved quadrangular form of the lower part is probably intended to obviate any irregularity in the wearing of the point.

No. 435.

BENITIER, or cup for holy water—bronze gilt, inlaid or set with agates and other stones. Florentine sixteenth century work.

No. 436.

BOWL or tazza. "Mazer bowl" in German serpentine, mounted in silver. Diam. 10 in. On the silver mounting is the date 1521, and the handle is decorated with a shield of arms with enamelled blazon.



IX. ITALIAN SCULPTURE.

Della Robbia Ware, Works in Stone, Marble, &c.



ELLA ROBBIA WARE," as it is now familiarly termed, is sculpture in terra-cotta, generally in high relief, or in the round, covered with an enamel glaze of the same composition as that of the Majolica ware.

The specimens are all believed to have been produced by one family of artists working in Florence. The first inventor of this kind of sculpture, and the greatest name of the family, was Luca della Robbia (born in 1399 or 1400, died 1481). He was assisted during his lifetime by his nephew Andrea, (born 1437, died 1528,) and the latter had several sons, three of whom, Giovanni, Girolamo, and Luca, followed their father's profession, while a fourth, Ambrogio, a Dominican monk, also executed some works. The art seems to have come to an end with these four descendants of Luca, none of whom left children to survive them. Girolamo migrated to France during the reign of Francis the First, and died there about the year 1567. The fabrication of these sculptures may be presumed to have been carried on in Florence for about a century. Our information respecting the Della Robbia is mainly derived from Vasari, writing about the middle of the sixteenth century, and from Baldinucci in the latter part of the seventeenth century;—both accounts have been proved to be full of errors.

It is not easy to identify the productions of these several

artists, or to classify the specimens with certainty according to periods. In the first place, there can be little doubt but that the pieces were often repeated, long after the epoch of their original production; and in the next, as the uncle and nephews appear to have worked together in the same fabrique, a general family style may be supposed to have resulted, precluding those marked indications of individuality, which form the best clue to the identification of the authorship of works of art. Generally speaking, however, the earlier works of Luca, and those of Andrea after his (Luca's) death, can be distinguished. The specimens which are only partially enamelled, *i. e.* in which the nude details of the figures are left of the original colour or surface of the clay, appear to the writer to be of the earliest time, *i. e.* the period of Luca himself. The pieces entirely covered with the white, or the white and blue enamels, were, however, doubtless after a time executed simultaneously. The former specimens are interesting as pointing to the origin of the ware. The flesh in these pieces was originally in every case painted of the natural colours in distemper, the draperies and accessories only being covered with the enamel glaze; (in the then state of the ceramic art it was impossible to produce true flesh tints in enamel colours*) and it is most probable that similar painted terra-cottas were fabricated long before Della Robbia's time, and that his invention or innovation consisted simply in applying to them the enamel glazes already in use by the potters. (See *ante*, p. 52.)

* It may be remarked, that in the later practice of the Della Robbia School this difficulty was in great part overcome by a very ingenious expedient, which may be seen in a relief of the Last Supper in the Marlborough House Collection, No. 3986. In this piece the entire composition is enamelled, the draperies, accessories, &c. in proper colours. The enamel glaze (white) of the heads, hands, feet, &c. is, however, applied much more thinly than on the other parts, and, being semi-transparent, allows the reddish tint of the clay to show through it, producing a kind of tawny flesh colour.

It is moreover highly probable, that others besides Della Robbia were, during the quattro-cento period, in the habit of executing similar enamelled sculptures. Evidence to this effect is indeed indirectly given in Baldinucci, and more recently in the notes to the life of Della Robbia, appended to the edition of Vasari now in process of publication at Florence; (*"Vite dei pittori, &c. &c. di Giorgio Vasari, pubblicate per cura di una società di amatori delle arti belle. Firenze, 1846, &c."*) and that, in consequence, the secret of the enamel covering and its application was not exclusively confined to the Della Robbia family, as pretended by Vasari; many concurrent circumstances, indeed, leave little doubt on this point. It seems at any rate impossible to draw any other conclusion from the fact, that the stanniferous enamel was everywhere in Italy, during the fifteenth century, currently applied as a covering to clay in the shape of plates and vases: its application to reliefs in the same material could not therefore have remained a mystery.

It is not necessary to anticipate any remarks on the Italian sculpture in stone, marble, &c. comprised in the Soulages collection; the specimens are described as they occur in the Catalogue.

No. 437.



CIRCULAR RELIEVO—Virgin and Child. Enamelled sculpture in terra-cotta of the "fabrique" of Della Robbia. Diam. of the rilievo, 21 in. This piece is probably the work of Andrea or of one of his sons, dating after 1500? The background is coloured blue, and the figures are covered with white enamel in the usual manner. The round, swollen forms of the infant Christ have no analogy with the style of drawing of Luca, in which a certain tendency to meagreness is on the contrary perceptible. The carved

frame, though of ancient Italian work, is of later date than the relievo. It is apparently of Venetian origin, dating about 1550-60.

No. 438.

THE ADORATION OF THE KINGS.—Relievo, in Della Robbia ware. Length, 24 in.; height, 16½ in. This exquisite work, also enamelled in white, on blue background, is either from the hand of Luca, or an early work of Andrea. It was probably a compartment of the “predella” of a large altar-piece.

No. 439.


BUST IN MARBLE, larger than life. Italian: cinque-cento period. Attributed to Sansovino. The personage represented is unknown; he has a long pointed beard, and wears a robe or gown of rich diapered stuff. This bust was obtained by M. Soulages from the University of Padua.

No. 440.


RELIEVO IN MARBLE. Profile bust of Francesco Cynthio, an Italian poet—date, first half of the fifteenth century. Author uncertain. Height of the panel, 1 ft. 11 in., width, 1 ft. 9½ in. He wears the usual beretta, or cap, of the fifteenth century, which is surrounded by a wreath of bay-leaves; around his neck a gold chain. The relievo is enclosed within a sunk moulded panel, and at the bottom is a band with the following inscription in Roman capitals: “Fran· Cynthius· ætatis· ann· xxix.” This beautiful work is unquestionably by one of the greatest of the Italian quattrocento sculptors. M. Soulages attributes it to one of the Pisani (Andrea?) (or Vittore Pisano, called Pisanello?); but there does not appear to be special evidences of style sufficient to warrant its being attributed to any particular master. It is

treated quite in the manner of some of the early bronze portrait medallion plaques; of which there are several in the Collection. These early square medallions, however, seldom or never appear to have been signed, and they, like the present work, are, to all appearance, of somewhat earlier date than the dated medals of Pisanello, Sperandei, &c. It is singular that an unfinished relievo of two regardant portraits of a lady and a gentleman exists at the back of the slab.

No. 441.

MALL BUST IN ALABASTER. Italian work—circa 1550. Height 8 in. Portrait, probably ideal, of a lady in the costume of the period indicated.

No. 442.

HIMNEY PIECE IN CARVED STONE, Italian work—circa 1500-10. Height 7 ft. 6 in., length (along the cornice) 8 ft., projection of the upper part, (cornice), from back to front 3 ft. 6 in. The jambs are decorated with semi-detached baluster-shaped shafts or columns, enriched with a profusion of decoration. Supported on the summits of the capitals of these shafts, on each side, are large projecting trusses or corbels, representing figures of tritons or mermen, upholding the superincumbent entablature. The latter projects boldly forward into the room, forming a kind of canopy, finished originally above by a sloped or pyramidal roof. The various members of the entablature are richly ornamented with carved mouldings, and the frieze is filled with a continuous band of hunting scenes, consisting of an immense number of figures, horses, dogs, and wild animals, representing various episodes of the chase; the figures are executed in full relief, *i. e.*, for the most part entirely detached from the ground. The cornice is richly ornamented with modillions and decorated mouldings, executed with the utmost skill and high

finish. This magnificent specimen of ancient decorative sculpture was brought from the palace of the Counts Petinelli at Padua, and is believed to be the work of one of the Lombardi family, one of whom (Tullio), is known to have been extensively employed on similar works at Padua, towards the beginning of the sixteenth century.

No. 443.

RELIEVO IN ALABASTER. German or Swiss work—circa 1550-60. Height 15 in., width 12 in. The subject represents the story of the Prodigal Son. Several distinct actions or episodes of the story are shown besides the principal group, which represents the prodigal son on his knees, with the swine feeding near him. The background is filled with elaborately decorated fantastic architecture, the ornamental details of which are gilded. The work is executed with great technical ability in a masterly but mannered style. Sculptured pictures in alabaster of this kind, often surrounded by elaborately carved wood or stucco frames, were much in vogue about this period. The subjects are usually scriptural or historical; and they appear to have been simply intended as objects of chamber decoration. They have great analogy in style with the glass paintings of the same epoch of the Basle school.


No. 444.

GROUP IN THE ROUND,—statuettes of the Virgin, with the infant Christ and St. John, in marble. Height 1 ft. 10 in. Italian work—circa 1500-20. Although characterized by marked peculiarities of style, the author of this beautiful work is not known. The influence of Michael Angelo, however, is especially visible in it; the drapery, indeed, having a specific resemblance in the breadth and largeness of treatment, whilst the general style of drawing of the Virgin also recalls the manner of the great Florentine. The

composition, on the other hand, was evidently motivated by the Holy Families of Raffaele ; and, lastly, in the children we still see a lingering adherence to the traditional style of the quattrocento. The work is evidently an eclectic or transitional one, and was not unlikely the production of a sculptor of established eminence, trained under the ancient system, but endeavouring in this work to acquire the more ample and grandiose manner of the new school.

X.—PAINTED GLASS.

Nos. 445 to 472.

ERIES OF TWENTY-EIGHT CIRCULAR MEDALLIONS or roundels of painted glass. Flemish—circa 1500-20. Diam. of each, 9 in. These medallions are all executed in grisaille and yellow stain, and some of them are enriched by ornamental borders. They exhibit a great variety of Biblical, legendary, and historical subjects, and are all works of the highest merit of their class.



XI.—MEDALS,

Chiefly Italian of the fifteenth and sixteenth Centuries.



THE earliest of the Italian Medallions appear to have been executed about 1440-50—i. e. at the period of the first uprising of the spirit of imitation of the antique—Greek and Roman Medals, and engraved gems, had, however, long before, engaged the attention of men of learning and connoisseurs; and at last the artists also became alive to the infinite superiority of the ancients, manifested in these minor productions of art. Medals became the fashion; painters, architects, sculptors, goldsmiths—all classes of artists indeed, devoted themselves to these works, whilst princes and men of learning, statesmen, churchmen, and soldiers, showed an universal solicitude for the transmission of their lineaments and the record of their actions or honours to posterity in monumental bronze. The iconography of Italy of the fifteenth and sixteenth centuries indeed, exists complete in these Medals.

Although the art of stamping coins from dies was known to the ancients, and was likewise in use for coining money during all periods of the middle ages, the quattro-cento artists do not seem to have been able to strike medals of any considerable size; they were, therefore, nearly always cast in a mould and

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afterwards finished up with the chisel or chasing tool by the artist himself, and this fact of the artistic finishing by hand may generally be relied on as proof of the medal being really an original or authentic example of the period: favourite medals having been moulded and remoulded long afterwards, just as impressions of copper-plate engravings were struck off at all periods, exhibiting every degree of excellence as regards impression. The struck medals of any size were not commonly produced much before the year 1500, and in Italy did not entirely supersede the cast specimens until the beginning of the eighteenth century.

An inspection of the present collection will, it is thought, show that the great Italian art of the revival, is in no category of works more nobly manifested than in medals, whilst there is perhaps at the same time no class of objects with which the public is less familiar.

No. 473.

BRONZE GILT MEDALLION of Galeazzo Marescotti of Bologna. Diam. $4\frac{1}{8}$ in. The work of Sperandio of Mantua—fifteenth century; cast and elaborately chased. Obverse, bust of Marescotti in armour, with the legend, "*Galeazius · Marescotus · de Calvis · Bononien · eques · ac · senator · optimus.*" Reverse, a seated figure of an aged man, habited in a gown, holding a book in each hand;—on the ground, near him, arms and armour; inscribed, "*opus · Sperandei.*" This magnificent medal was probably chased by the artist himself.

No. 474.

BRONZE MEDALLION of a Cardinal Trivulzio. Diam. $2\frac{3}{8}$ in.—Early sixteenth century work, cast and chased. Obverse, bust of Trivulzio, inscribed "*Scaramutia · Trivul · car · comiti · io · formi · primi · f.*" Reverse, a female

figure in classical drapery, walking to the right, holding in her hands a mirror and a pair of compasses; at her feet a cockatrice.

No. 475.

BRONZE MEDALLION of Borso d'Este. Diam. $3\frac{1}{4}$ in.—dated 1460, cast and chased; the work of Petricini of Florence. Obverse, bust of the duke, inscribed, "*Borſius · Mutine · Z · regii · Marchio Eſtenſis · Rodigii · comes*." Reverse, a hexagonal coffer with hinged lid, partly open, surrounded by rocks, on the summits of which are three castles; above, the sun with spreading rays; inscribed, "*Opus Petricini de Florentia, MCCCCLX*."

No. 476.

BRONZE MEDALLION of Louis XII., King of France, and his Queen, Anne of Brittany.—Dated 1499. Diam. $4\frac{1}{2}$ in. On the obverse is a bust of the king on a field, powdered with fleurs-de-lys, and around the margin is inscribed, "*felice · Ludovico · regnante · duodecimo · Cæſare · altero · gaudet · omnis · naceo*." On the reverse, the bust of the queen on a field powdered on the dexter half with ermine, and with fleurs-de-lys on the sinister side. The inscription is as follows: "*Lugdun · re · publica · gaudete · bis Anna · regnante · benigne · ſic · fui · conflata · 1499*." This fine medallion was executed by order of the magistrates of the city of Lyons, the model in wax being the work of Masters Nicholas and Jehan de Saint Priest, assisted by the goldsmith, Jehan Lepere, who cast it. The medallions were afterwards retouched by the two artists, Saint Priest. One example is said to have been made in gold, and one in silver is preserved in the Bibliothèque Impériale in Paris.

No. 477.

BRONZE GILT MEDALLION of Ludovico Carbone? Diam. $3\frac{1}{4}$ in. The work of Sperandio—fifteenth century—cast and chased by the artist. Ob., laureated bust of Carbone, inscribed, "*or · settu · quel · carbone · quella fonte.*" Rev., a syren or mermaid in the sea, with two tails, holding one in each hand; inscribed, "*che · spandi · di · parlar · si largo fiume,*" and in smaller characters, "*musis gratiisque volentibus.*"

No. 478.

BRONZE GILT MEDALLION, Philibert, 8th Duke of Savoy, and his Duchess, Margaret of Austria—circa 1500. Diam. 4 in. Cast and chased and gilded. Ob., regardant busts of the Duke and Duchess, a wicker hurdle stretches across the lower part of the field, the upper part powdered with thistles and true-love knots, inscribed, "*Philibertus · dux · Sabaudie · VIII · Margua · Maxi · Cae · aug · fi · d · sa.*" Rev., Arms of Savoy, devices of a true-love knot, thistles, and the motto, "*fert.*" Inscribed, "*gloria · in altissimis · Deo · et in terra pax · hominibus · burgus.*"

No. 479.

BRONZE MEDALLION, head of Christ. Diam. $3\frac{1}{8}$ in. Cast and chased—fourteenth century. Ob. inscribed, "*Y H S · X P S · Salvator mundi.*" Rev., the field of the medal filled by a long Latin inscription, in parts illegible, apparently purporting that this portrait of our Saviour was copied from an engraved emerald, the work of the ancient engraver Theucris, given to Pope Innocent VIII. by the Sultan, &c.

No. 480.

MEDALLION, in lead, of Giulio Cæfare Varanno? Diam. $3\frac{1}{4}$ in.—fifteenth century. Ob., bust of Varanno, inscribed, "*Divus · Julius · Cæsar · Varanesis · dux · bello · et · p · cepcipuus.*"—No reverse.

No. 481.

BRONZE MEDALLION, Emilia Pio, a lady of the Montefeltro family. Diam. $3\frac{1}{4}$ in.—early sixteenth century work, cast and chased. Ob., bust of the lady, her hair gathered into a long queue behind. Legend, "*Feltria · Aemylia · pia.*" Rev., a pyramid, with an urn at the summit, inscribed, "*castis cineribus.*"

No. 482.

BRONZE MEDALLION, Giovanni Boldu, a Venetian painter, by himself. Diam. $3\frac{1}{4}$ in., cast and chased. Ob., bust of Boldu, the neck and shoulders in the nude, a wreath of leaves round the head; treated in the antique style;—obscure inscription in Greek characters. Rev., a man seated with his head buried in his hands, as if in grief, and an amorino with his arm resting on a skull; inscribed, "*opus Joanis Boldu · pictoris Venetus · xofrafi · MCCCCLVIII.*"

No. 483.

BRONZE GILT MEDALLION, Sigismund Pandolfo Malatesta, Lord of Rimini. Diam. $3\frac{1}{4}$ in., dated 1446, cast and chased. The work of the painter Vittore Pisanello of Verona. Ob., bust of Malatesta, with the inscription, "*Sigismondus · Pandulfus · de · Malatestis · S · Ro ecclesie · capitaneus.*" Rev., the castle of Rimini, inscribed "*castellum · Sigismondum · Ariminensis · MCCCXLVI.*"

No. 484.

MEDALLION IN BRONZE, Alfonso, King of Naples. Diam. 3 in.—circa 1450. Ob., bust of the King in rich armour, imposed on a crown; inscribed, "*Alfonfus · rex · regibus · imperans · et · bellorum · victor.*" Rev., Mars and Bellona crowning the King; inscribed, "*Mars et Bellona coronant victorem regni,*" and signed "*Christophorus · Hierimia.*" This splendid medal can scarcely be surpassed by any other work of the quattro-cento period; the present example is an early cast, and in perfect conservation.

No. 485.

BRONZE MEDALLION, "Isotta da Rimini." Wife or mistress of Sigismund Malatesta. Diam. $3\frac{1}{4}$ in., cast and chased. The work of Pisanello. Ob., bust of Isotta, inscribed "*D · Isottae · Ariminensi.*" Rev., an elephant, and date 1446.

No. 486.

BRONZE MEDALLION, Sigismund Pandolfo Malatesta, Lord of Rimini. Diam. $3\frac{1}{4}$ in., cast and chased. The work of Pisanello. Ob., bust of Malatesta, inscribed "*Sigismundus · Pandulfus · de Malatestis · s · Ro · ecclesie · c · generalis.*" Rev., a female figure in armour, wearing a crown, and holding in her hands a broken column, is seated on two elephants, with the date 1446. (Companion medal to the preceding.)

No. 487.

BRONZE MEDALLION, Niccolo Picinino of Perugia, a celebrated condottiere. Diam. $3\frac{3}{8}$ in.—the work of Pisanello,—cast and chased. Ob., bust of Picinino in armour, inscribed "*Nicolaus · Picininus · vicecomes · Marchio · capitaneus ·*"

max · ac · Mars · alter.” Rev., a griffin suckling two children, round its neck a collar inscribed “*Perusia*” (the arms or emblem of Perugia), inscribed “*Braccius · N · Picininus*,” and “*Pisani opus.*”

No. 488.

MEDALLION in silver. Diam. $3\frac{1}{8}$ in.—sixteenth century. Ob., a hand in glory holding a scroll, around which are arranged thirteen shields of arms of the Swiss cantons, with their respective names. Rev., in centre a cross with a Latin inscription, supported by two angels, and surrounded by seven shields of arms.

No. 489.

BRONZE MEDALLION, Nicolas Palmerius, Bishop of Orta. Diam. $2\frac{1}{2}$ in., cast and chased. The work of Andrea Guacialoti. Ob., bust of Palmerius, inscribed “*nudu · egresus · sic · redibo*,” and in an inner line, stamped or engraved on the ground, “*Nicolaus · Palmerius · Siculus · epo · Ortan.*” Rev., a nude male classical figure standing on a bracket, holding in one hand an hour-glass, in the other a spear or wand, inscribed (in intaglio) “*contur ernalis*,” and on an inscription running across the field, *Vix · an · LXV—obit A · D M^oCCCCXLVII*. Underneath (in relief) “*Andreas Guacialotis.*”

No. 490.

BRONZE MEDALLION, Antonio de Grandis, cast and chased. No reverse. Diam. $2\frac{1}{4}$ in. Bust of de Grandis, inscribed “*Ant · de · Grandis · mott · proth · app.*”

No. 491.

BRONZE OVAL MEDALLION, diam. $2\frac{3}{4}$ by $2\frac{1}{8}$ in. Alfonso, King of Naples, in civic costume—circa 1450. This medallion, which is cast and carefully chased, and is undoubtedly of the period, has neither inscription nor reverse.

No. 492.

BRONZE MEDALLION, Leonello, Marquis of Este, Diam. $2\frac{5}{8}$ in., cast and chased. The work of Pisanello. Ob., bust of the Marquis, inscribed "*Leonellus · Marchio · Estensis.*" Rev., two naked men seated in front of a mast with a spreading sail, inscribed "*opus · Pisani · pictoris.*"

No. 493.

BRONZE MEDALLION, Leonello, Marquis of Este. Diam. $2\frac{1}{4}$ in., cast and chased. The work of Pisanello. Ob., bust of Este, inscribed, "*Leonellus · Marchio · Estensis.*" Rev., two nude male figures holding baskets of fruit on their shoulders, and inscribed, "*opus · Pisani · pictoris.*"

No. 494.

BRONZE MEDALLION, Caterina Riario Sforza. Lady of Forli and Imola. Diam. $2\frac{1}{4}$ in., cast and chased. Ob., bust of Caterina, inscribed, "*Catarina · Sfor · viceco · de Riario Imolæ Forlivii · dna.*" Rev., Fortune standing on a globe, inscribed across the field of the medal, "*tibi · et · vertuii.*"

No. 495.

BRONZE MEDALLION—of a lady unknown. Diam. $2\frac{1}{4}$ in., cast and chased. The work of Giovanni Maria Pomedello, of Verona. Ob., bust of the lady, inscribed, "*f · b · et · longius · vivat · servata · fide.*" Rev., on the left a naked man kneeling, bearing on his shoulders a basket of fruit; on the right Cupid standing on a globe under a vine, inscribed, "*Ioannis · Maria · Pomedellus · Veronēsi · f.*"

No. 496.

MEDALLION in lead, male portrait unknown. Diam. $2\frac{1}{8}$ in. Italian—circa 1450. Rev., the letters N · M · in large church-text characters.

No. 497.

SILVER MEDALLION, Cardinal d'Amboise, minister of Louis XIIth; an early ? struck medal. Diam. $2\frac{1}{8}$ in. Ob., bust of the Cardinal, inscribed, "*Georgius · Damboise · f · ae · r · card.*" Rev., a city, (Milan ?) with the sun darting down rays; inscribed beneath, "*Mediol.*" and the legend, "*salvat · ubi · lucet · 1500.*"

No. 498.

BRONZE MEDALLION, François 1st, by *Benvenuto Cellini*. Ob., bust of the King, inscribed, "*Franciscus · I · Francorum · rex.*" Rev., a horseman striking at a prostrate female figure with a club; on the ground are the attributes of fortune; inscribed, "*devicit · fortuna · virtute.*" and the signature, "*Benvenu . . . f.*"

No. 499.

BRONZE MEDAL, conjoined busts of Geronimo Panico and Pompeo Ludovisi. Diam. $1\frac{1}{2}$ in.—Sixteenth century. Ob., conjoined busts of Panico and Ludovisi, inscribed, "*Hieronymus · Panicus · Pat · Pompeius Lodovisius · Bon.*" Rev., a genius, with a patera in one hand and a dolphin in the other, sacrificing at an altar, inscribed, "*genio*" and "*benevolentia · dulcis.*" This medal, apparently struck from a die, resembles the work of Giovanni Cavino, called Il Padovano. It is a close imitation (in style) of an ancient Roman medal.

No. 500.

BRONZE MEDAL, Giovanni Paolo Zuponi, of Padua. Diam. $1\frac{1}{2}$ in. Struck from a die—16th century. Ob., bust of Zuponi, inscribed, "*Io · Paulus · Zuponus · Patavinus.*" Rev., an eagle standing on an amphora, from which issues an

olive or laurel-branch ; inscribed, "*virt · act · cons.*" The work of Giovanni Cavino, of Padua, called "Il Padovano," in the style of the antique.

No. 501.

BRONZE MEDALLION, Filippo de Vadi. Diam. $2\frac{5}{8}$ in. Cast and chased, quattro-cento. The work of Giovanni Boldu, of Venice. No reverse. Bust of de Vadi, inscribed, "*Philippus · de · Vadis · de · Pisis · Chironem · supans.*"

No. 502.

BRONZE MEDALLION, Filippo Maria Visconti, Duke of Milan. Diam. 4 in. Cast and chased—circa 1450. The work of Pisanello. Ob., bust of Filippo Maria, inscribed, "*Philippus-Maria · Anglus · dux · Mediolani · e · cætera Papie · Anglerie · que · comes · ac · Genve · dominus.*" Rev., three mounted knights, and signature, "*opus · Pisani · pictoris.*"

No. 503.

BRONZE MEDALLION, head of St. Paul. Diam. $3\frac{3}{8}$ in. Cast and chased. (Companion medal to No. 479.) Ob., bust of St. Paul, inscribed, "*Paulus · Apostolus · vas · electionis.*" Rev., inscription running across the field, "*Benedicite · in · excelsis · deo · domino · de · fontibus · Israel · ibi · beni · anim · adolescentulus · in · mentis · excessu.*"

No. 504.

BRONZE MEDALLION,—Nicolas Orfini. Diam. $1\frac{3}{4}$ in. Cast and chased. Quattro-cento period. Ob., bust of Orfini, inscribed, "*Nic · Urs · Pet · et · Nol · comes · Ser · mi · duca · do · Ven · armi · qu.*" Rev., the Duke on horseback, attended by soldiers ; inscribed, "*Nic · urs · Pet · et · Nol · comes · in · exercitu · regi · Partenopeiu · f.*"

No. 505.

BRONZE MEDALLION, Alfonso Ferdinand, Duke of Calabria. Diam. $2\frac{3}{8}$ in.—Dated 1481? Ob., bust of the Duke in armour, inscribed, "*Alfonfus · Ferdi · dux · Calabrie.*" Rev., an army entering a city; inscribed, "*Neapolis · Viētrix,*" and underneath, in a cartouche, an illegible inscription and date (1481?)

No. 506.

BRONZE MEDALLION, Marc-Antonio Trevisano, Doge of Venice—dated 1554. Diam. $2\frac{1}{2}$ in. Cast and chased. Ob., bust of the Doge, inscribed, "*Marcus · Ant · Trevixano · dux · V.*" Reverse, inscription within a wreath. "*Marcus · Antonius · Trevixano · dei · gratia · dux · Venetiarum etc · vixit · ano · I · in · principatu · obit · MDLIII.*"

No. 507.

BRONZE MEDALLION, Vittore Camelo, by himself; struck from a die. Diam. $1\frac{1}{2}$ in.—Dated 1508. Ob., bust of Camelo, inscribed, "*Viētor · Camelius · sui · ipsius · effigiator, M · D · VIII.*" Rev., a sacrifice, inscribed "*fave · for*" and "*sacris.*"


No. 508.

BRONZE MEDALLION, "Antoine B.," of Burgundy—circa 1490-1500. Ob., bust portrait, inscribed, "*Antbonius · B · de · Burgundia.*" Rev., a purse? with the inscription, "*nul · nesi · frote.*"


No. 509.

BRONZE GILT MEDALLION, Charles the Bold, Duke of Burgundy. Diam. $1\frac{1}{2}$ in. Cast and chased, Italian quattro-cento work? Ob., bust of the Duke, inscribed "*Dux · Karolus · Burgundus.*" Rev., the collar of the golden fleece.


No. 510.

 **LONG BRONZE MEDALLION PLAQUE**, bust portrait of an unknown lady. Height $2\frac{3}{8}$, width $1\frac{1}{2}$ in. Italian quattro-cento work, cast and chased. No inscription, and without reverse.


No. 511.

 **LONG BRONZE MEDALLION PLAQUE**, bust portrait of a young man, unknown. Height 2 in., width $1\frac{3}{8}$ in. Cast and chased. Italian quattro-cento work. No inscription and without reverse.


No. 512.

 **LONG BRONZE MEDALLION PLAQUE**, bust portrait of a lady unknown. Height 2 in., width $1\frac{1}{8}$ in. Cast and chased. Italian quattro-cento work. No inscription. Rev., Cupid reclining.


No. 513.

 **VAL BRONZE MEDALLION PLAQUE**, bust portrait of a man, unknown. Italian quattro-cento work. Height, $2\frac{1}{4}$ in., width, $1\frac{1}{4}$ in. Cast and chased. No inscription, and without reverse.


No. 514.

 **BRONZE MEDALLION**, conjoined busts of the Emperors Charles V. and Ferdinand. Diam. $2\frac{7}{8}$ in. Inscribed, "*Carol · V · et Fer · I · Frēs · Ro · imp · et · re · Hisp · archid · Aust · et · D · Burg · 1532.*" Rev., a coat of arms, and inscription engraved with the burin, "*Christof · Arothschicz · anno · domini, 1535.*"


No. 515.

 BRONZE MEDALLION, bust of a lady, unknown. Diam. $1\frac{1}{2}$ in. Cast and chased—circa, 1500. Ob., bust of the lady. Rev., two amorini flying, and holding up wreaths, inscribed "*et · animo · et · corpori.*"


No. 516.

 BRONZE MEDALLION, Charles VIII., King of France. Diam. $2\frac{1}{8}$ in. Cast and chased. Italian quattro-cento work. Ob., bust of the King, inscribed "*Carolus · VIII · Rex · Francorum.*" Rev., Hercules and the lion, inscribed, "*pr · quinciarum ator.*"


No. 517.

 BRONZE MEDALLION (reverse side only). Diam. $2\frac{1}{2}$ in. Cast. The work of Giovanni Francesco Parmense, dated 1468. Subject a combat. A knight on horseback, armed at all points, is attacking a cavalier on foot, whilst a third combatant is stabbing the horse in the belly with his sword. Inscribed "*MCCCCXLVIII · Iohannis · Francisci · Parmensis · opus.*" Reverse of a medal (of Costanzo Sforza?)

No. 518.

 BRONZE MEDALLION without reverse. Diam. $2\frac{1}{2}$ in. Cast and chased, quattro-cento work. Bust of a man, wearing the "beretta" of a priest. Inscribed "*Simon · Michael · Venetus · canonicus · Veronensis.*"

No. 519.

 VAL MEDALLION, Scipio Africanus. Height 3 in. width, $2\frac{1}{4}$ in. No reverse—cast and chased—circa 1500. Classical bust of a young warrior, with a richly decorated helmet. Inscribed "*Scip · Af.*" In all probability this is a cast

from an Italian cameo of the Renaissance period, executed in imitation of the antique.

No. 520.

BRONZE MEDALLION, bust portrait of an unknown lady, in rich costume. Without reverse or inscription. Diam. 2 in. Cast and chased.

No. 521.

BRONZE MEDALLION, portrait of a cardinal, unknown. Without inscription or reverse, diam. $2\frac{3}{4}$ in., cast and chased, quattro-cento work.

No. 522.

BRONZE MEDALLION, bust portrait of Antonio Bossi. Diam. $2\frac{1}{2}$ in. Cast and chased, cinque-cento period. Ob., bust of Bossi, inscribed "*Antonius · Bossius · Vene.*" Rev., Fame standing, holding a trumpet reversed, inscribed, "*nunquam · morior.*"

No. 523.

MEDALLION IN LEAD, Alphonso 2nd, Duke of Ferrara, and Lucretia, his Duchefs. Diam. $1\frac{7}{8}$ in. Cinque-cento period. The work of Giovanni Paolo Poggi. Ob., bust of the Duke, inscribed "*Alphon · Eften · Ferar · princeps.*" Rev., bust of the Duchefs, inscribed "*Lucretia · Med · Eften · Ferar · princeps.*"

No. 524.

BRONZE MEDALLION. Diam. $2\frac{1}{2}$ in. Cast and chased, quattro-cento work. Ob., bust of a man wearing the "beretta" or cap, inscribed "*Ioannis · Aloisus · Tuscanus advocatus.*" Rev., inscription within a wreath, "*prevenit · aetatem · ingenium · precoc.*"

No. 525.

MEDALLION in lead. Cast. Diam. $3\frac{1}{8}$ in. Italian quattro-cento. Ob., bust of an aged man with a long beard, wearing a fantastic tiara, imposed on a crescent or half moon, rays from above illumining his face. (Query a Pope?) Numerous inscriptions in Greek and in Latin, (full of lacunes, from the corroded state of the medal). Rev., the same figure drawn in a car of triumph by three horses; voluminous inscriptions in Greek and Latin, in great part illegible.

No. 526.

CIRCULAR MEDALLION PLAQUE, or reverse of a medal. Diam. $3\frac{1}{4}$ in. Cast and chased, cinque-cento period. Allegorical composition of numerous figures; in centre a female classical figure supporting a fountain, &c., inscribed "*virtus*" and "*nunq̄ deficit*." This medal is in the style of Valerio-Vicentino.

No. 527.

BRONZE MEDALLION, without reverse. Bust portrait of a monk — unknown. Italian quattro-cento work, cast and chased. Diam. $2\frac{1}{2}$ in.

No. 528.

BRONZE MEDALLION, bust portrait of Boccaccio. Diam. 2 in. Italian quattro-cento. Ob., laureated bust of Boccaccio, inscribed "*Iohes · Bocatius · Flore*." Rev., a classical draped figure, holding a serpent in one hand.

No. 529.

MEDAL in bronze. The poet Ariosto. Diam. $1\frac{1}{2}$ in. Cast and chased, cinque-cento work. Ob., laureated bust of Ariosto, inscribed, "*Ludovicus · Ariost · poet*." Rev.,

an altar standing amidst flames, a swarm of bees alighting on the top, inscribed, "*pro · bono · malum.*"

No. 530.

BRONZE MEDALLION, Aldus Manutius, the printer. Diam. 2 in, cast and chased, early cinque-cento work. Ob., bust of Aldus, inscribed "*Aldus · Pius · Manutius · r ·*" Rev., an anchor, round which a dolphin is twined, inscribed, ΒΡΑΔΕΩΣ ΣΠΕΤΔΕ.

No. 531.

BRONZE MEDALLION, Pietro Aretino. Diam. 2½ in., cast and chased, cinque-cento work. Ob., bust of Aretino, inscribed "*Divvus · Petrus · Aretinus.*" Rev., Truth, represented as a naked female seated on a rock, is crowned by a winged genius, at her feet a satyr is kneeling, above Jove is hurling a thunderbolt at her; inscribed, "*veritas · odium · parit.*"

No. 532.

BRONZE MEDALLION, Cardinal Bembo. Diam. 2¼ in., cast and chased, cinque-cento period. Ob., bust of the Cardinal, inscribed, "*Petri · Bembi · Car.*" Rev., Pegasus.

No. 533.

BRONZE MEDALLION, Dante. Diam. 2½ in., cast, quattro cento. The work of Pisanello? Ob., bust of Dante, inscribed, "*Danthes Florentinus.*" Rev., uncertain, much eroded, apparently a subject from the Inferno.

No. 534.

MEDALLION in lead, Count Balthasar Castiglione, struck from a die. Cinque-cento period. Diam. 1½ in. Ob., bust of Castiglione, inscribed, "*Balthasar · Castilion · Cre.*"

Rev., Aurora in her car, rising over the globe, on which is represented the map of Italy, inscribed, "*tenebram · et · lucis.*"

No. 535.

BRONZE MEDALLION, cast and chased, Francesco Sforza, Duke of Milan, and Galeazzo Maria Sforza. Diam. $1\frac{5}{8}$ in. Ob., bust of Francesco, inscribed, "*Fr · Sfortia · vice · comes · Mli · dux · IIII · belli · pater · et · pacis · autor · MCCCCLVI ·*"; in the field are the initials · V · F, probably those of the artist? Rev., bust of Galeazzo Maria, inscribed, "*Galeaz · Maria · Sfortia · vice · comes · Fr · Sfortiæ · Mli · ducis · IIII · primogens.*" In the field the date MCCCCLVIII. and the initials V · F.

No. 536.

BRONZE MEDALLION, gilded, Jacoba Corrigha, Diam. $2\frac{1}{8}$ in. Cast and chased—quattro-cento period. Ob., bust of the lady. In the field a lily, an oak branch, and an olive branch tied with a ribbon, inscribed, "*Jacoba · Corrigha · forme · æmorum · domina ·* Rev., Cupid bound to a tree, inscribed, "*cessi · deamili · tatestat.*" In the field the initials P · M ·

No. 537.

MEDALLION in bronze, cast and chased, Queen Mary of England. Diam. $2\frac{5}{8}$ in., (struck in Italy?). The work of Jacopo da Trezzo. Ob., bust of the Queen, inscribed, "*Maria · I · reg · Angl · Franc · et · Hib · fidei · defensatrix.*" Underneath the bust is the signature of the artist, in minute characters "*Jac Tres.*" Rev., a female allegorical figure seated on a throne and wearing a crown, is holding a lighted torch to a pile of arms on the ground, and holding up a palm and an olive branch with the other; on one side fire from heaven is being rained down on the heads of a crowd of figures—inscribed, "*cecis · visus · timidis · quies.*"

No. 538.

BRONZE MEDALLION, cast and chased; without reverse. Diam. $2\frac{1}{2}$ in. The Emperor Maximilian II. Italian? cinque-cento work. Bust of the Emperor, inscribed, "*Maximi · d · g · rex · Boemiæ · arc · dux · Aust.*"

No. 539.

BRONZE MEDALLION, cast and chased; without reverse. Diam. $2\frac{1}{2}$ in. Urban Labenwolf of Augsburg, dated 1518. Bust of Labenwolf, inscribed, "*Urbanus · Labenwolf · ain · Augspurger · f · s · xli.*" In the field, the date 1518.

No. 540.

MEDALLION in lead, diam. 3 in., cast and chased; no reverse, and without inscription. Bust of a gentleman in German costume of the first half of the sixteenth century.

No. 541.

BRONZE GILT MEDALLION. Pope Gregory XIII. struck from a die. Diam. $1\frac{1}{2}$ in. The work of Frederico Parmense. Ob., bust of the Pope, inscribed, "*Gregorius · XIII · pont · opt · maximus.*" Rev., a dragon with its tail in its mouth encircling the field of the medal, within which is a ram's head with a pendant wreath, inscribed, "*anno · restituo · MDLXXXII.*"

No. 542.

BRONZE GILT MEDALLION, Cardinal Hyppolytus D'Este. Diam. $1\frac{1}{8}$ in., struck from a die. The work of Frederico Parmense. Ob., bust of the Cardinal, inscribed, "*Hippolytus · Estens · r · e · presb · card · Ferrar · ;*" underneath is the signature of the artist, "*Fred Parm.*" No reverse.

No. 543.

BRONZE MEDALLION, Cardinal Alidoffi. Diam. $2\frac{3}{8}$ in., cast and chased—circa 1500. Ob., bust of the Cardinal, inscribed, "*Fr · Alidoxius · car · Papien · Bon · Roman · diolæ · q^a · c · legat.*" Rev., Jupiter in a car drawn by two eagles; underneath, in the field, the signs Pisces and Sagittarius, inscribed, "*his · avibus · curru · q^a · cito · duceris · ad · astra.*"

No. 544.

BRONZE MEDALLION, Geronima Farnese. Diam. $2\frac{5}{8}$ in. No reverse—dated 1556. (qy. the work of Gio Paol Poggi?) Bust of the lady, inscribed "*Hieronima · Farnesia · d · S · Vitali;*" underneath the bust the signature P. and date 1556.

No. 545.

BRONZE MEDALLION, a lady unknown. Diam. $2\frac{1}{4}$ in. No reverse—cast and chased, cinque-cento period.

No. 546.

BRONZE MEDALLION, a Princess of the House of Austria. Diam. $2\frac{1}{4}$ in. No reverse—bust of the lady, inscribed, "*Maria · imper · MDLXXV.*"

No. 547.

BRONZE MEDALLION, Antonio Grimani. Diam. $2\frac{1}{2}$ in. No reverse—cast and chased. Bust of Grimani, inscribed "*Antonius · Grimanus · procurator · s · Marci.*"

No. 548.

MEDALLION in lead, Lucretia, Medicis, Duchess of Ferrara. Diam. $2\frac{5}{8}$ in., cast. Ob., bust of the princess, inscribed, "*Lucretia · Med · Ferr · princ · a · a · XIII.*" Underneath is the date 1558. Rev., a female emblematical figure

surrounded by books, musical instruments, and other emblems of the arts, inscribed, "*nec · tempus—nec · ætas.*"

No. 549.

BRONZE MEDALLION, Ippolita Gonzaga. Diam. $2\frac{1}{8}$ in., cast and chased. The work of Leo Leoni of Arezzo. Ob., bust of the princess, inscribed, "*Hippolita · Gonzaga · Ferdinandi · fil · an · xvi.*" Rev., Aurora in her car, inscribed, "*virtutis · formæq · prævia.*"

No. 550.

MEDALLION in silver, Louis XII., and Anne of Brittany, struck from a die. Diam. $2\frac{1}{8}$ in. Ob., bust of the King, inscribed in Gothic character, "*Ludovico · XII · regnante · Cesare · altero · omnis · natio.*" Rev., bust of the Queen, inscribed, "*Anna · Regina · hac · lente · omnis · lætabatur terra.*"

No. 551.

BRONZE GILT MEDALLION, Henry II. of France. Diam. $2\frac{1}{8}$ in. cast and chased. Ob., laureated bust of the King, in richly decorated armour, inscribed, "*Henricus · II · Galliarum · rex · invictiss · p · p.*" Rev., an olive wreath, inclosing the inscription, "*restituta · rep · Senensi · liberatis · obsed · Mediomat · Parma · Mirand · Scandami · et · recepto · hedinio · orbis · consensu · 1552.*"

No. 552.

MEDALLION in lead, Diana of Poitiers, struck from a die. Diam. 2 in. Ob., bust of Diana, inscribed "*Diana · Dux · Valentinorum · Clarissima.*" Rev., Diana trampling under foot Cupid, inscribed "*omnium · victorem · vici.*"

No. 553.

BRONZE MEDALLION, a lady unknown. Diam. $2\frac{1}{4}$ in. No reverse. Italian cinque-cento work.

No. 554.

BRONZE MEDALLION. Giovanni Francesco Gonzaga. Diam. $1\frac{1}{2}$ in., cast and chased, quattro-cento period (Pisanello?) Ob., bust of Gonzaga, inscribed "*Iohannes · Franciscus · Gonz.*" Rev., an ingot of gold in the midst of flames, with the motto "*probitas laudatur*" on a scroll, and inscribed "*Marchio · comes · Roti.*"

No. 555.

BRONZE MEDALLION, a princess of the house of Gonzaga. Diam. $1\frac{5}{8}$ in. Ob., bust of the princess, inscribed, "*Diva · Antonia · Bautia · de · Gonz · Mar.*" Rev., a genius standing on a galley in the sea, which is drawn by two winged horses; inscribed, "*super · est · spes.*"

No. 556.

SQUARE MEDALLION PLAQUE, in bronze, portrait of a young man, unknown, wearing the "berretta." Quattro-cento. No reverse, and without inscription. $2\frac{1}{4}$ by $1\frac{1}{4}$ in.

No. 557.

BRONZE MEDALLION, Martin Luther. Diam. $1\frac{3}{4}$ in. Cast Ob., bust of Luther, inscribed, "*Doctor · Martinus · Lutherus · b · propheta · Germaniæ · MDXXXVIII.*" Rev., a shield with a device of a rosette, in the middle of which is a heart; the shield is upheld by two amorini. Inscribed, "*in · silencio · fortitudo · vestra · MDXXXVII.*"

No. 558.

BRONZE MEDALLION, Martin Luther. Diam. $1\frac{3}{8}$ in. Cast and chased. Ob., bust of Luther, inscribed "*et · sapiencia · dabo · vobis · cui · no · potest · cot · dicere,*" in the

field, "*Ma Lut ecc^o Wit.*" Rev., a cinque-foil rosette, with a heart in the centre, and the legend, "*in · silencio · et · spe · erit · fortitudo · vestra · Esa · 30.*"

No. 559.

BRONZE MEDAL, Lorenzo de Medici. Diam. $1\frac{1}{4}$ in. struck from a die. Ob., bust of Lorenzo, inscribed, "*Laurentius · Medices.*" Rev., a cap of liberty and two daggers, inscribed, "*VII · id · Jan.*"

No. 560.

BRONZE MEDALLION, Sigismund Pandulfo Malatesta. Diam. $1\frac{5}{8}$ in., cast and chased. The work of Pisanello, dated 1450. Ob., bust of Malatesta, inscribed "*Sigismundus · Pandulfus · Malatesta · pan · f.*" Rev., a church, inscribed, "*praecl · Arimini · templum · an · gratiae · v · e · MCCCCL.*"

No. 561.

BRONZE MEDALLION, a lady, unknown. Diam. $1\frac{3}{4}$ in., no inscription, and without reverse. Cinquecento work.

No. 562.

BRONZE GILT MEDALLION, Andrea Doria. Diam. $1\frac{5}{8}$ in. Ob., bust portrait, inscribed "*Andreas · Doria.*" Rev., a galley.

No. 563.

MEDALLION in bronze, Medea Malatesta Ferretta, and Nicolo Malatesta. Diam. $1\frac{1}{4}$ in., cast, cinquecento period. Ob., bust of Medea, inscribed "*Medea · Malatesti · Ferretta.*" Rev., bust of Nicolo, inscribed "*Nic · Malat · Leon · fil · Mar · 1.*"

No. 564.

BRONZE MEDALLION, Thomas Philologus. Diam. $1\frac{1}{2}$ in., cast and chased. Ob., bust of Philologus, inscribed, "*Thomas · Philologus · Ravennas.*" Rev., a nude recumbent female figure, surrounded by a circle of stars, an infant clutched in the talons of an eagle is clinging to her bosom, inscribed "*Jove · et · soror · e · genita · a.*"

No. 565.

BRONZE MEDALLION, a lady (unknown). Diam. $1\frac{5}{8}$ in. No inscription, and without reverse. Italian, cinque-cento period.

No. 566.

MEDALLION in lead, Livia della Rovere, a princess of Este. Diam. $2\frac{1}{4}$ in. No reverse, bust of the lady, inscribed "*Livia · Feltria · de · Ruvere · Esten.*"

No. 567.

BRONZE GILT MEDALLION, conjoined busts of a prince and princess of the house of Austria. Diam. $1\frac{5}{8}$ in. inscribed across the field, "*Rex · Bohe.*"—German, sixteenth century.

No. 568.


SILVER COIN, testoon? of Hercules, Duke of Ferrara, quattro-cento period. Diam. 1 in. Ob., bust of the Duke, inscribed, "*Hercules · Ferar · dux.*" Rev., the Hydra.

No. 569.


BRONZE GILT MEDAL, George Herman. Diam. $1\frac{1}{8}$ in., cast and chased, German work. Ob., bust of Herman, inscribed "*Georgius · Herman · ætatis · an · xxxvii—*"

M · D · XXXVIII." Rev., an escutcheon of arms with a helmet and crest, and legend inscribed "*solī · deo · confide.*"


No. 570.

 COPPER COIN of Costanzo Sforza. Diam. $1\frac{1}{8}$ in. Ob., bust of Sforza, inscribed, "*Constantius · Sf · de · Arago-Pisaud.*" Rev., a castle, inscribed, "*salut · et · memoriae · condidit.*"


No. 571.

 BRONZE MEDAL of Giovanni Cavino, Alessandro Bassiano, and Marco Bonavita, of Padua. Diam. $1\frac{3}{8}$ in. The work of Giovanni Cavino of Padua, called il Padovano. Ob., conjoined busts of the artist (Cavino) and Bassiano, inscribed, "*Alexand · Bassianus · e · Iohan · Cavineus · Patavini.*" Rev., bust of Bonavita, inscribed, "*Marcus · Mantua · Bonavitus · Patavineus · jus · con.*"


No. 572.

 BRONZE MEDAL, Augustus Vates. Diam. $1\frac{1}{4}$ in., quattro-cento? Ob., laureated bust of Vates, inscribed "*Augustus · Vates.*" Rev., a nude standing female figure, inscribed, "*Urania.*"

No. 573.

 MEDALLION RELIEVO, in Lithographic stone, bust portrait of a man, unknown. German work—circa 1530. Diam. $1\frac{1}{4}$ in. No inscription.

No. 574.

 BRONZE MEDALLION, Cosmo de Medici, First Grand Duke of Tuscany. Diam. $1\frac{3}{8}$ in. The work of Pietro Paolo Galeotti. Ob., bust of the Duke, inscribed, "*Cosmus · Med · Floren · et · Senar · duxii · 1561.*" Rev., the building of the "*Uffizj*," inscribed, "*publicae · Commoditati.*"

No. 575.

BRONZE MEDALLION, François premier, Henri II. and Francis II., Kings of France. Diam. $1\frac{1}{2}$ in., cast and chased. Ob., conjoined busts of the three Kings, inscribed, "*Fr · Hen · et · Fr · reges · Fran.*" Rev., a classical composition, apparently the sacrifice of a vestal at an altar. Underneath, the initials "*S · C.*" This medal is probably the work of Benvenuto Cellini; it has great resemblance in style to No. 498.

No. 576.

BRONZE MEDAL, Domenico Fontana, Architect. Diam. $1\frac{1}{4}$ in., struck from a die. Ob., bust of Fontana, inscribed, "*Dominic · Fontana · cir · Ro · com · palat · et · eq · aur.*" Rev., an obelisk, inscribed, "*ex · Ner · gir · transtulit · et · erexit ·*" and within the field, "*jussu · Xysti · quint · pont · opt · max · 1586.*"

No. 577.

BRONZE MEDAL, Cardinal Pietro Barbo of Venice. Diam. $1\frac{1}{4}$ in., cast and chased. Ob., bust of the Cardinal, inscribed, "*Petrus · Barbus · Venetus · Cardinalis · S · Mrci.*" Rev., a shield of arms, surmounted by a Cardinal's hat, inscribed, "*has · ædes · condidit · anno · christi · MCCCCLV.*"

No. 578.

MEDAL in lead, Guido Rangoni. Diam. $1\frac{1}{8}$ in., struck from a die; (qy. the work of Cavino?) cinque-cento. Ob., bust of Rangoni, inscribed, "*Guidus · Rangonus · bello · pacæq · insignis.*" Rev., a female figure riding on a bull, and holding a palm branch, is crowned by victory, inscribed, "*extensio · alarum · dei.*"

XII.—PICTURES.

No. 579.

PORTRAIT OF PETRARCH'S LAURA. Height 1 ft. 11 in., width 1 ft. 5 in. A seventeenth century pasticcio, or a copy from an early Italian work. The carved and gilt frame is of Italian sixteenth or seventeenth century work.

No. 580.

TWO SAINTS, half figures, by Carlo Crevelli. Height of each panel 2 ft., width 1 ft. 2½ in. One of them is a canonized cardinal, holding a model of a church in his hand, and the other is St. Catherine. Both are on rich gold diapered backgrounds. These panels, undoubtedly from the hand of the master, were probably part of the wings or "volets" of an altar-piece, cut down to their present proportions. The carved frame is a fine specimen of a well-known Venetian cinque-cento pattern.

No. 581.

HOLY FAMILY, painted on panel, gold background. Italian, fifteenth century. Attributed to Vivarini. Height 2 ft. 2 in., width 1 ft. 10 in. Carved and gilt Italian seventeenth century frame.


No. 582.

PORTRAIT OF A DOMINICAN MONK, by Giovanni Bellini. In one hand he holds a book labelled as the works of St. Dominic, and in the other a white lily. The background is a curtain of green stuff, with foliated diaper pattern in red and white. At the bottom is a label,


M

with the signature of the master, "Ioānis · Bellinⁱ · op." and underneath, the date, MDXV. This fine portrait is painted on coarse Venetian canvas. The carved frame is of Italian seventeenth century work.


No. 583.

OSTUME PORTRAIT of a man in a fur cloak and cap, and holding a rosary in his hand. German—circa 1530. Height 2 ft. 4 in., width 1 ft. 9 in. At the bottom, on a band or fascia, is a long inscription in German text hand, with the signature of the painter, "Heinrich · Schwahn · Maler · zu · Landshuet." Italian carved and gilt seventeenth century frame.


No. 584.

IRGIN AND CHILD.—School of Van Eyck. Height 8 in., width 6 in. Italian carved and gilt seventeenth century frame.

No. 585.

IRGIN AND CHILD, attributed to Innocenzio da Imola. Height 2 ft. 2 in., width 1 ft. 10 in. An original picture of the school of Raffaele, of uncertain authorship. Italian seventeenth century carved and gilt frame.

No. 586.

ORTRAIT OF A YOUNG LADY in Swiss costume of the early part of the sixteenth century. School of Basse, master unknown. Height 16½ in., width 13 in. Venetian sixteenth century carved and gilt frame.

XIII.—TEXTILE FABRICS.—TAPESTRIES.

No. 587.

FOUR PIECES OF CRIMSON AND AMBER RAISED VELVET. 35 ft. running, by 3 ft. 1 in. wide. Goenese or Venetian—date, second half of sixteenth century. Rich floriated pattern.

No. 588.

SET OF BED FURNITURE, curtains, vallances, &c. complete, in blue velvet and figured satin. Venetian?—circa 1550. The design is a bold foliated scroll pattern, executed in appliqué embroidered work.

No. 589.

TWO CURTAINS, ("Portières.") Each 11 ft. long, by 2 ft. 10 in. wide. Silk embroidery, on ground of black silk net or canvas. Elaborate interlaced pattern of roses and other flowers, tied with ribbons; scalloped border of a running scroll pattern of roses, &c. French or Italian—seventeenth century.

No. 590.

EMBROIDERED TABLE COVER. German work, —dated 1598. 5 ft. 7 in. by 5 ft. 3 in. The ground is of dark green serge, and the embroidery is in woollen thread. In the centre, within a circular medallion border of strapwork and fruit, are two shields of arms with elaborate mantlings, and a scroll, with the date 1598. Around the margin of the cloth a wide border of strapwork ornament, fruit, flowers, &c., and from each corner of the square cloth a branch of foliage converging towards the centre.

No. 591.

SIMILAR TABLE COVER in dark green serge. German work—circa 1590-1600. In centre a large medallion of the Annunciation. 6 ft. by 5 ft. 3 in. At the corners are panels containing figure subjects of peasants, &c., engaged in pastoral occupations, with four circular medallions, also containing figure subjects. Scroll ornaments at the angles, as in previous specimen.

No. 592.

PIECE OF TAPESTRY HANGING. Flemish, (Arras?) fifteenth century work. Length 9 ft. 10 in., height 12 ft.—circa 1480. Uncertain legendary subject.

No. 593.

PIECE OF TAPESTRY HANGING. Flemish (Arras?)—circa 1490. Length 29 ft. 4 in., height 11 ft. Pastoral subject in two compartments: shepherds and shepherdesses playing at various games,—in the background peasants cutting wood, and on the extreme left a chateau with lowered drawbridge, from which are issuing a seigneur and his lady, attended by an esquire. The compartment on the right contains pastoral figures engaged in various occupations of the chase.

No. 594

PIECE OF TAPESTRY HANGING. Flemish (Arras). Length 13 ft., height 11 ft. 6 in.—date about 1490-1500. Legendary subject, containing various episodes or histories, surrounded by a narrow border of fruit and flowers.

Nos. 595 to 601.

SEVEN EMBROIDERED CHAIR-SEAT COVERS. 2 ft. 6 in. by 2 ft. Venetian?—circa 1600-50. Ground, yellow satin, with a bold scroll foliage pattern, flowers, birds, &c., embroidered in natural colours with silk thread; in centre a large mask.

No. 602.

TWO PIECES OF CRIMSON AND AMBER RAISED SILK BROCADE, (curtains or “portières.”) Each 10 ft. 1 in. long by 4 ft. 2 in. wide. Italian (Venetian?) manufacture—first half of sixteenth century. Rich design of strapwork ornamentation, “pine-apple” diaper, vases, &c.

No. 603.

PIECE OF RICH SILK AND GOLD BROCADE. 3 ft. 6 in. square. Lyons or Genoa?—circa 1700. Green ground. Pattern of large oriental flowers in gold and silver.




XIV. DECORATIVE FURNITURE.

MEDIÆVAL dwellings were, as a general rule, very scantily furnished: an entirely different system prevailed from that which has since obtained. Formerly, and especially in Italy, apartments were furnished in a permanent architectonic manner, and contained only a very few moveable articles of necessary use; now, on the contrary, rooms, especially in this country, are mere shells, having scarcely any permanent decoration, and are very often inconveniently crowded with moveable articles, some of real, others only of conventional use. With us comfort, and a certain expression of opulent profusion, has replaced the ancient architectonic simplicity.

It will therefore not be considered surprising when it is stated that, limited in range and quantity as the articles composing this Section of the Collection may seem, almost the entire "mobilia" of an Italian sixteenth century house is nevertheless represented. The series of chairs of the sixteenth century is unique and unrivalled, and the four beautiful metallic mirrors, in their original highly decorated frames, are not only of the highest merit as works of art, but have likewise additional interest from the extreme rarity of the occurrence of such works. Several of the French renaissance carved cabinets or "dressoirs" are also remarkable works of their kind.

Nos. 604 to 611.

ERIES OF EIGHT CARVED AND PARTLY
GILDED VENETIAN CHAIRS, "en fuite."

Extreme height of each 4 ft. 1 in.—circa 1560. These chairs resemble in construction the modern hall chairs; or rather, it should be said, that the latter are the recent copies of this ancient type. They are simply wooden stools with backs added, the supports being formed by two plane surfaces or sides, as though of a box or pedestal, slightly splayed outwards, the broad sides being at the front and back respectively. The earliest examples of this favourite pattern do not seem to date much before 1550, and they probably continued to be manufactured till the close of the century. It was doubtless a characteristic Venetian type, an exclusive specialty, in fact, of the cabinet-makers or wood-carvers of that city. The specimens are executed in chestnut, or some other warm tinted wood, and are generally richly gilded, *i. e.* picked out in gold; the prominent mouldings and decorative details exhibiting judicious contrasts of mat and burnished surfaces, whilst other portions are merely touched in an artistic manner, with gold lines or hatchings. This system of parcel gilding seems to have been peculiar to the Venetian school, and when carried out with judgment and artistic feeling has an excellent result, though in the hands of the mere mechanic it too often produces a patchy effect, destructive of all repose and unity of design. These chairs, although of the simplest possible construction, are admirably adapted to display the rich relief ornamentation of the school and period; and, accordingly, we find a great variety of designs, generally consistently carried out in surface carving; *i. e.* in relief decoration carved out of the mass of the plank. The execution of the work is usually expeditious, and often somewhat coarse, but always striking and effective; it being

evident that they were considered as articles of current manufacture, and not specimens of *recherché* decoration. The present model is of unusual size; the tressel supports are carved with rich strapwork, or cartouche ornamentation, terminal figures, masks, &c. with a shield of arms, with painted blazon in the centre, and the backs, which are fan-shaped, are decorated with perforated acanthus scrollwork. The angles flanked by terminal figures, and the crest or pediment formed by regardant sphinxes, with foliated wings and extremities, having between them a small vase.

Nos. 612 to 619, and No. 621.

SERIES OF NINE CARVED AND PARTLY GILDED VENETIAN CHAIRS. Similar model to previous examples. Height of each 3 ft. 6 in.—circa 1560. The supports and the back in this design are heart-shaped, forming decorative compartments bordered by strapwork, filled in with running scrolls, and enclosing large foliated masks, &c. The pediment, or upper part of the back, consists of interlaced cartouche ornament, enclosing a gilded star.


No. 620.

CARVED AND PARTLY GILDED VENETIAN CHAIR, cinque-cento period. Height 3 ft. 5 in. Same type as preceding examples. The supports heart-shaped; composition of rich carved ornamentation; fan-shaped back.


No. 621.

SMALLER CARVED AND PARTLY GILDED VENETIAN CHAIR, cinque-cento period. Height 3 ft. 5 in. Same type as preceding examples, but different in the ornamental details. A shield of arms in the centre of the back.


Nos. 623 and 624.

WO CARVED AND PARTLY GILDED VENETIAN CHAIRS. Height 3 ft. 6 in. Same type as preceding, but richer and more elaborate decoration. The back and supports carved with open interlaced cartouche work, amorini, sphinxes, terminal figures, masks, &c. In the centre of the backs, shields of arms, with blazon.

No. 625.

ARVED AND PARTLY GILDED VENETIAN CHAIR, cinque-cento period. Height 3 ft. 5 in. "En suite" with No. 620.

Nos. 627 to 640.

OURTEEN FOLDING ARM CHAIRS in carved oak. Italian work—circa 1530-50. Average height 3 ft. 5 in., width 2 ft. 4 in. Unlike the preceding variety, chairs of this construction are of great antiquity, we may see them represented on the most ancient Greek vases; at a later period the Curule chairs of the Roman Senators were of the same type, and more than one antique specimen in bronze has come down to the present day. ("Chair of St. Peter," in the Vatican—"Chair of Dagobert," from St. Denis, now in the Musée des Souverains in the Louvre.) It was a favourite mediæval model; and the present specimens, although dating about the middle of the sixteenth century, bear the impress in many details of a traditional mode of treatment of much greater antiquity. The cusps in the under part of the frame work and the running scroll-pattern repeated along the rails or styles, with variations in nearly every specimen are, for instance, completely in the style of the quattro-cento, and were it not for other details, would have effectually misled one as to the real date of these chairs; as it is, it simply

proves that this was a fixed and settled style or model repeated again and again from the mere force of habit; familiar objects of use often resisting the changes of fashion long after corresponding styles in other vehicles had passed away. The present series contains seven distinct designs exhibiting great diversity in the decorative details, although the framework or construction is the same in all; most of them have shields of arms of the respective families to whom they originally belonged, carved on the back or cross rail. It is not an uninteresting circumstance that in the Majolica group, representing an organ player, (No. 84 in the collection) the performer is seated in a chair of precisely similar model to these.

Nos. 641 to 649.


NINE CHAIRS, in carved chestnut? wood. Same type as No. 604, &c. Venetian—circa 1560. These chairs are all of different designs; they are similar in style to those already described, with the exception of the gilded enrichment, which they do not seem ever to have received, having been left of the natural rich colour of the wood.

Nos. 650 to 653.

SERIES OF FOUR FOLDING ARM CHAIRS, “en suite,” in chestnut or walnut wood, inlaid with mosaic (“tarsia work”) of ivory and lighter coloured wood. Italian work, cinque-cento period—(circa 1550?). Entire height 3 ft. 4 in., width 2 ft. 7 in. These beautiful chairs are of similar construction to the Nos. 627, &c., and like them but for positive evidence of their origin would have been referred to the quattro-cento period; they are in polished deep tinted wood elaborately incrustated or inlaid with minute geometrical Mosaic work, formed by small lozenge-shaped pieces of ivory, the designs, chiefly circles and lozenges, being more precisely made out by narrow lines or filets of white wood, probably willow.


The species of work here described was in great vogue in Italy as early as the thirteenth century even; it is precisely analogous in style to the geometrical glass paste Mosaic, and to that of the marble pavement Mosaics so common during the mediæval periods. The circular medallion formed by the intersection of the rails or framing of the chair, in the lower part, is decorated with an oval shield of arms, being that of the Ducal family of Urbino, and from the circumstance of a device ("impresa") which surmounts it, we are enabled to ascertain the actual ownership of these chairs. The device alluded to is that of Duke Guidobaldo the Second (began to reign 1538—died 1574); it consists of three "Metæ," or antique goal pillars (winning posts)* encircled by the Ducal coronet, this shield is an incrustation or insertion in lighter coloured wood—the bearings or device incised or burnt in; it is evidently a genuine insertion of the period of Duke Guidobaldo, but it is not quite clear that the chairs themselves are not of considerably older date. Some portions of the ancient velvet backs and seat covers have been preserved, as also several of the gilded nails with which they were attached—the latter are in the form of large acorns (the acorns were also a device of the Della-Rovere family).

No. 654.


 ARM CHAIR, with high back. South of France—circa 1580. Entire height 3 ft. 8 in. The back is decorated with two circular arcades, with carved pediment, and the styles and framing are inlaid with marquetric.

* Dennistoun—Dukes of Urbino, vol. i. appendix v. p. 421. Three metæ, or antique goal pillars, or obelisks, motto, *Φιλαρετοςδτφ*, "To the most devoted lover of Virtue." A design for these goals was sent to Duke Guidobaldo Second, by Bernardo Tasso, from the Circus Maximus at Rome.

Nos. 655, 656.

WO CARVED CHESTNUT-WOOD COFFERS. Italian work—circa 1550-60. Length of each 6 ft. 3 in., width 2 ft. 3 in. Height 3 ft. 3 in. These magnificent pieces of furniture are a well-known Italian cinque-cento type, they are usually styled, marriage coffers, or bride's chests, and are generally supposed to have contained the bride's wardrobe. That they were articles of bedroom furniture is certain, as they may be seen represented in use in many Italian pictures and prints.* The present specimens are said to have been presented to a Countess Della Porta. The subjects forming the friezes or sides of these specimens represent scenes from the history of David, the figures being carved in full relief in the most masterly style. At each angle is a statuette in the round, of a prophet, and the ends of the chests are sculptured with allegorical representations of the seasons. These coffers are evidently the work of an artist sculptor, and not of a mere cabinet maker.

No. 657.

IBRARY TABLE, with desk containing drawers, in carved chestnut or walnut wood. Italian—circa 1570. Length 4 ft. 5 in., width 2 ft. 7 in., height 2 ft. 8½ in. This interesting piece, which is entirely of ancient work and in its pristine condition, is supported on four legs, each formed by two large statuettes of standing amorini. The upper part or frieze is enriched with scroll foliage, and the edge of the table with guilloche ornamentation.

* In the celebrated picture called "Titian's Venus," engraved by Sir Robert Strange, an attendant is seen taking linen from a similar chest, in a bedroom interior.

No. 658.

CONSOLE TABLE in carved chestnut. French renaissance work—circa 1560. Length 4 ft. 3 in., width 2 ft. 2 in., height 2 ft. 7 in. The tressel or console supports at each end of this table are richly carved, and rest on a massive base, which is continued as a cross rail all the length of the table; the console is a composition of two sphinxes tied together by open strapwork and rich acanthus scroll ornamentation, and between them stands a classical female draped figure. This striking and effective model is characteristically French, and the specimens appear to be usually from the South.

No. 659.

SIMILAR TABLE of richer design and more elaborate execution. French—circa 1560. Length 4 ft. 9 in., width 2 ft. 4½ in., height 2 ft. 8 in. The consoles in this specimen are griffins coupled together with open strapwork ornaments; in the centre a grotesque terminal figure.

No. 660.

CARVED “BUFFET,” (“dressoir de salle à manger”) French renaissance work—circa 1560. Height 7 ft., width 4 ft., depth 1 ft. 7½ in., carved in every part with elaborate rilievo ornamentation, and inlaid with marqueterie.

No. 661.

CARVED “DRESSOIR” of similar design. French renaissance work—circa 1560. Height 7 ft. 6 in., width 4 ft. 8 in., depth 1 ft. 10 in. This fine cabinet is a specimen of a very prominent article of French cinque-cento furniture. This object, indeed, was perhaps the principal article in the entire “ameublement.” It doubtless originally occupied the most prominent place in the ancient dining-room,

and served for the display of plate, artistic pottery, pewter, enamel wares, &c. It is difficult to describe the elaborate sculptured ornamentation, but the specimens executed in all parts of France at this period have such a close general resemblance, that a minute specification of details is unnecessary. The execution of the ornamental carvings of these pieces is usually bold and effective in the extreme, and whatever may be the faults of design, some of the motives, indeed, often verging on grossness, they are always highly decorative, and have a stately magnificent effect, which, it may be observed, is seldom attained in modern works, even at a far greater outlay.

No. 662.




CARVED BUFFET of similar style and period, wanting the upper part. Height 4 ft. 7 in., width 3 ft. 10½ in., diam. 1 ft. 7 in.

No. 663.




CARVED CABINET OR ARMOIRE. French renaissance—circa 1570-80. Height 7 ft. 9 in., width, in the lower part, 3 ft. 8 in., projection, 1 ft. 10 in. This piece is a different, and perhaps rather more recent type than the preceding specimens; it consists of two stages or cupboards, one of diminished size, planted on the other, and surmounted by an elaborately carved pediment. In the panels of the doors of the lower part are shields with a device of a fountain, with a swan swimming in the basin, and in the upper panels are female allegorical figures in classical costume. The whole is surmounted by a lofty crest, containing a semicircular niche in the centre, flanked by broken pediment mouldings, surmounted by sea-horses, the summit of the centre portion being crowned by a spread eagle.

No. 664.


 CARVED TABLE, supported on circular pillar legs. Italian or French—circa 1550-60. The pillars at the ends are decorated with spiral wreaths of vine foliage, and the cross rail, underneath the table, which has a wide splayed surface richly carved, supports several elegant turned columns, which carry semicircular arcades. The mouldings of these shafts display great taste, being admirably designed for contrast of forms.

No. 665.

 SECRETAIRE, in tarsia work, with the arms of Guidobaldo II., duke of Urbino. Similar work and period to the chairs, No. 650, &c.


[N.B.—This piece is still in the hands of M. Soulages, being under repair.]

Nos. 666 and 667.

 TWO COFFERS in tarsia work. Same style and period as the preceding piece.

[Also still in M. Soulages' possession.]

No. 668.

 LARGE HALL LANTHORN in carved and gilded wood. Venetian—circa 1570. Height 7 ft., diam. 2 ft. 10 in. This imposing decorative object was brought from the palace of the Counts Gradenigo in Venice, and was doubtless originally suspended from the ceiling of the "sala grande," or great hall of the palace. The design is of the most florid character of the school and period. The massive framework being ornamented with boldly carved strap or cartouche work, amorini, satyrs, terminal figures, garlands of fruit, &c., in full relief. The figures have been painted in proper flesh tints, and the rest of the work gilded.

No. 669.

METALLIC MIRROR, in carved case or frame. Italian (Florentine?) work—circa 1550-60. Height 3 ft. 5 in., width 2 ft. 2 in., dimensions of the plate 13 in. by 10 $\frac{1}{4}$ in. In this specimen we have one of those chefs d'œuvre, never at any period numerous, in which the display of art of a high order was the real intention, and the adoption of a useful utensil for its embodiment little more than a pretext. The design of this piece must have been the work of a great master, perhaps no less a personage than Benvenuto Cellini. The name of this celebrated artist is constantly taken in vain in respect to works utterly unworthy of his talent, and which offer no specific resemblance to his style. Some apology, therefore, seems necessary in venturing to attribute the authorship of the present piece to him. The work, however, has so great a resemblance, both in the "ensemble" of the composition, and in actual peculiarities of detail to known works of the master, (in particular the marble pedestal of the statue of Perseus in Florence), that the author deems himself justified in at any rate recording his belief that the design is substantially due to Cellini. The execution of the work, though most masterly, would, in this case, be by another hand, working after Cellini's drawing. The composition in general arrangement somewhat resembles a monumental tablet; in the centre the metallic plate is covered by a sunk sliding panel; this panel is carved with a large female profile bust, treated in low relief, in the manner of an antique cameo, the surrounding ground spaces being perforated, and allowing the bright surface of the mirror to be seen through. Around this is a wide dado or architrave in polished root of oak, or some other beautifully knotted wood, decorated with masks, garlands of fruit and flowers, heads of amorini, &c., in high relief; underneath is a finely



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composed bracket, and above a bold cornice, with fluted or gadrooned cavetto moulding, surmounted by an enriched blocking course.

No. 670.

IRCULAR METALLIC MIRROR, in carved walnut-wood frame. Italian—date, second half of fifteenth century. Diam. of plate, $6\frac{1}{2}$ in., diam. including frame, 19 in. Not less beautiful than the preceding specimen, and of an earlier and better period of art. In general appearance this piece rather resembles a shield than a mirror. The frame has a curved surface; the inner and outer margins enriched with classical egg and tongue moulding picked out in gold. The ornamentation forms a continued frieze of the richest and most elaborate relief carving; at the bottom, or under side, is a nest of acanthus foliage, through which is thrust a large letter Y; from this, on each side, springs an acanthus running scroll, being an exquisite quattro-cento version of the antique. At the junction of the two scrolls at the top, is a device of a flaming grenade, and on one side an angel in the act of writing on a tablet, and on the opposite one a human skeleton holding in one hand the Roman capital letter M. Within the rest of the scroll are various animals, each of which is accompanied by a large capital letter picked out in gold.

The metallic mirror plate is enriched at the back with a beautiful rilievo of the Virgin and Child, seated on a throne between two angels, who are holding out a festoon of foliage; above, two angels in the air playing musical instruments. This rilievo, in the style of Fra Angelico or Benozzi Gozzoli, is replete with religious sentiment.

It is difficult to divine the meaning of the disconnected capital letters so quaintly scattered throughout the scrollwork. The recording angel and the skeleton are probably typical of life and death, and it is not unlikely that the various animals, amongst

XV.—ADDENDA.

Various objects, chiefly works in metal.

Nos. 692 to 695.

FOUR PIECES OF FRIEZE (painting in oil on canvas), forming the entire frieze of a room. Venetian—sixteenth century. Length 77 ft. 8 in., depth 2 ft. 6 in. Composition of sea nymphs, tritons, and amorini in the sea, in the manner of Pordenone.

No. 696.


FLASK, "pilgrims' bottle," in blue glass. French—circa 1550. Height $12\frac{1}{2}$ in., width $14\frac{1}{2}$ in. This flask is in thick semi-opaque blue glass, and is mounted with bands or strapwork of pewter on each side; on the shoulders are two lizard handles, with rings for suspension. In the centre of the side of the flask is a circular medallion, containing a classical helmeted head, in Limoges enamel (by Pierre Remond), inscribed "Paris · suis." In the tapestry hanging, No. 593, the use of these flasks is illustrated—the esquire attending a seigneur and his lady who are setting out hawking? carries with him a similar flask suspended by a cord passed through loops or rings at the side.

No. 697.


LONG SARCOPHAGUS-SHAPED BOX OR COFFER. Venetian work—circa 1530-40. Length 19 in., width $12\frac{1}{2}$ in., depth $9\frac{1}{2}$ in. The surface is entirely covered with foliated scroll ornamentation in low relief; the cover and base of the box enriched with flutings or gadroons

and carved mouldings; handle in chiselled bronze in the centre of the cover; the ornamentation partly gilded. The interior is arranged with compartments apparently to contain writing materials.


No. 698.

IMILAR COFFER or box for writing materials. Venetian work—circa 1550. Richly decorated with cartouche or strapwork ornamentation; originally partly gilded. Length 18 in., width 15½ in., depth 10 in.


No. 699.

PPER PART OF A CARVED WOOD “GUE-RIDON” OR “TORCHERE.” Italian (Venetian) work—circa 1560. Rich composition of amorini, strapwork ornament, fruit, &c., partly gilded, and the amorini painted in flesh tints.

No. 700.

HISELLED IRON LOCK. French transitional gothic “flamboyant” or early renaissance work—circa 1500-20. Height 9 in., width 6½ in. This beautiful specimen of locksmiths’ work is decorated with statuettes of the Virgin and St. John, which, with the Christ (originally affixed in the centre and now wanting), formed a rood or conventional representation of the Crucifixion. Above is a demi-figure of the Almighty in glory; the three figures are crowned by rich canopy-work, both statuettes and canopies being executed in full relief. The ground of the lock is filled with bands of perforated tracery and renaissance scroll foliage.


No. 701.

HISELLED IRON LOCK. French “flamboyant gothic”—circa 1490. Length $5\frac{1}{4}$ in., height $4\frac{1}{2}$ in. Composition in three compartments. In the centre a statuette of St. John, in full relief, surmounted by a perforated canopy; the two lateral panels filled with rich tracery work, surmounted by crocketed canopies.


No. 702.

HISELLED LOCK-FRONT. French renaissance work—circa 1530. Length $6\frac{1}{4}$ in., height 6 in.


No. 703.

MALL CHISELLED IRON LOCK. German work—circa 1500. The front enriched with open-work, scroll foliage. $4\frac{1}{2}$ in. square.


No. 704.

HISELLED IRON LOCK-FRONT. French renaissance—circa 1500-20. Height $6\frac{3}{4}$ in., width $4\frac{3}{4}$ in. The front enriched with appliqué-work, scroll foliage, dolphins, &c.


No. 705.

OODEN LOCK, with rude iron key—fourteenth or fifteenth century?


No. 706.

HISELLED IRON LOCK. French or German work—circa 1500. $4\frac{1}{4}$ in. by 4 in.


No. 707.

NUFF-BOX, in tortoiseshell, inlaid with mother-of-pearl and silver piqué work—early eighteenth century work.


No. 708.

ORTOISESHELL SNUFF-BOX, inlaid with silver scroll piqué work—early eighteenth century work.


No. 709.

ATCH-CASE, in bronze gilt. Italian (Venetian?) work—circa 1550. Perforated arabesque ornamentation.


No. 710.

MALL FLACON. “Cloisonné” enamel on copper—date and manufacture uncertain.


Nos. 711, 712, 713.

HREE BRONZE KNIFE-HILTS—cinque-cento period.


No. 714.

MALL DECORATIVE MASK, in gilt bronze. Italian cinque-cento work.


No. 715.

YREN, in chiselled iron. Fragment of a lock. Cinque-cento work.


No. 716.

ROTESQUE DRAGON, in bronze gilt. Support to a coffer or cabinet. Italian cinque-cento work.


No. 717.

MALL GILT BRONZE ORNAMENT. Support to a coffer. Italian cinque-cento work.


No. 718.

 STATUETTE in carved walnut wood. Female nude figure in the round, supporting a basket of fruit. French renaissance work—sixteenth century. Height, 18 in. Stand for a mirror? or a portion of some decorative article of furniture.


No. 719.

 VERTICAL PANEL of raised velvet. Italian (Venetian?) work—circa 1500. Length, 7 ft. 10 in.; width, 1 ft. 8 in.


No. 720.

 REST ORNAMENT to a widow's? cap in black bugle beads—date, first half of seventeenth century. French or Spanish?


No. 721.

 IRON PADLOCK AND KEY—sixteenth century work.


No. 722.

 LOCK AND KEY. French work—circa 1600. The bow of the key decorated with fyrens, posed on a miniature Corinthian capital.

No. 723.

 ASTILE BURNER, or summit of an “étagère” or salt-cellar. In gilt bronze. Italian—cinque-cento work.

No. 724.

 USHION for a “fauteuil.” Silk embroidery on white satin. French—circa 1700.

No. 725 to 728.

FOUR TRIANGULAR PEDIMENTS in gilt bronze. Italian—cinque-cento work. The crests or summits of metal mirror frames.

Nos. 729 and 730.

TWO GROTESQUE PROJECTING HEADS of satyrs, in bronze. Italian—cinque-cento work. Door-handles or knobs, cast “à la cire perdue.”

No. 731 to 738.

EIGHT SMALLER BRONZE PROJECTING BUSTS or heads. Florentine—cinque-cento work. Decorative mounts to some article of furniture.

No. 739 to 741.

THREE TERMINAL FIGURES of amorini, holding books. In gilt bronze. Florentine—cinque-cento work. Handles or other decorative details to an article of furniture.

No. 742.

FEMALE HALF FIGURE, holding a vase. In bronze. Italian—cinque-cento work. Portion of a decorative mount.


No. 743.

EAGLES' HEAD SUPPORT, in gilt bronze. Support or foot of a cabinet or coffer. Italian—cinque-cento work.


No. 744.

MEDALLION in chiselled bronze, richly gilded. The judgment of Paris. Italian work—circa 1490. Diam. $2\frac{1}{4}$ in. (A cockade or medallion for the hat?)


No. 745.

YREN, CARYATIDE, in gilt bronze. Italian—seventeenth century work. Portion of a decorative mount.


No. 746.

ORTION OF A LOCK ESCUTCHEON, in gilt and chiselled bronze. Italian—cinque-cento work.


No. 747.

RNAMENTAL MASK in chiselled bronze. Florentine work—circa 1500. Portion of a decorative object.

No. 748.

MALL WATCH-KEY. Syren, in gilded bronze. Italian—cinque-cento work.

No. 749.

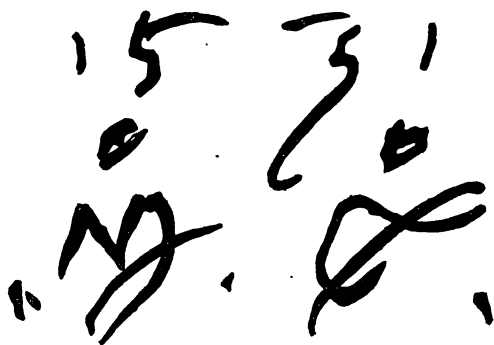
HISELLED IRON BOLT. German or French—circa 1490.

APPENDIX A.

*Fac-similes of Signatures of Maestro Giorgio, traced from
pieces in the Soulages Collection.*



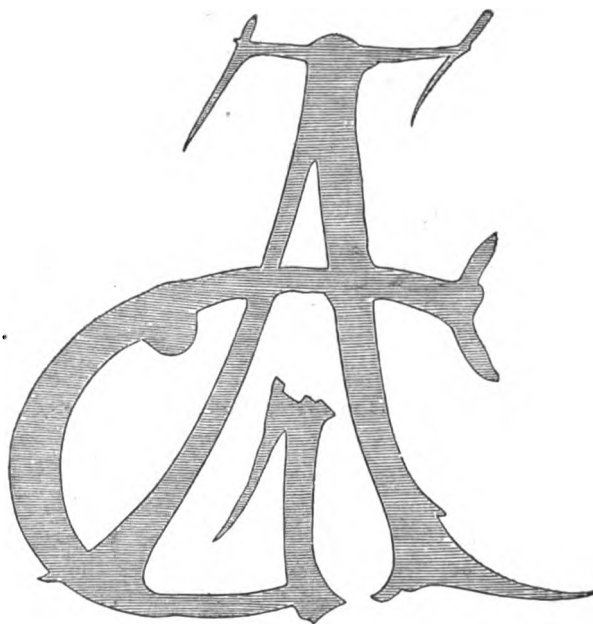
From the reverse of Plate, No. 15. Full size.



From the reverse of Plate, No. 38. Full size.



From the reverse of Plate, No. 58. Full size.



Fac-simile of Monogram executed in lustre colours at the back of Plaque, No. 119, hitherto unpublished, and believed to be an unique signature of Maestro Giorgio (Giorgio Andreoli).

1535
N

Fac-simile of Date and Monogram on the reverse of Plate, No. 39, painted in lustre colours. (Gubbio ware?—School of M. Giorgio?)

APPENDIX B.

The Fontana Family.

THE desire for information on the subject of the Majolica has now become so universal, that the author thinks it will not be inopportune to give here a brief monograph of one of the greatest families of Majolica artists—the Fontana. The preceding Catalogue contains a certain amount of information on M. Giorgio, and as Giorgio and Orazio Fontana are unquestionably the two leading names of the Majolica art, some account of the latter will perhaps be deemed a fitting sequel. He therefore begs to offer an extract from the MS. of his work on the Majolica, now in progress, trusting that the haste with which the present publication has been produced, and the as yet crude state of the materials for his contemplated work, will be received as an apology for the faults or inaccuracies, which, under the circumstances, he can scarcely expect to have avoided.

“ The celebrity of one member of this family has been long established by common consent. Orazio Fontana has always occupied the

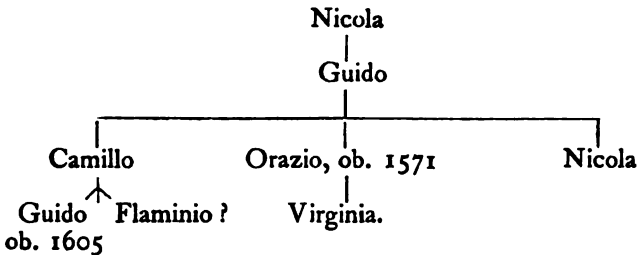
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highest place in the scanty list of Majolica artists, although at the same time nothing was definitely known of his works. Unlike their contemporary, Xanto, the Fontana seem but rarely to have signed their productions, and consequently their reputation as yet rests almost entirely on tradition, on incidental notices in writings, which date back to the age in which they flourished, and on facts extracted at a recent period from local records. No connected account of this family has as yet been attempted; although the materials are somewhat less scanty than usual: there can be no doubt however that a considerable proportion of the products of the Fontana 'botechhe' is still extant, and that future observations will throw light on much that is now obscure in the history of this notable race of industrial artists. The information I have succeeded in getting together will establish several facts hitherto unnoted, and, at any rate, lay the groundwork for a more detailed account. Orazio Fontana, whose renown during his lifetime even, seems to have completely eclipsed that of the other members of his family, and in fact of all the other Urbinese artists, is first mentioned by Baldi, at the beginning of the seventeenth century, in his eulogy of the state of Urbino, pronounced before Duke Francisco Maria II. At a more recent period Crescembeni alludes to him in reference to a subject, which we shall hereafter have occasion to discuss more particularly; and lastly, Passeri, quoting both these authors, has added in a brief notice all that was known of him up to a very recent period. Passeri, following Crescembeni, assumes him to have been a native of Urbino, but is in doubt as to the actual place of his labours, suggesting Urbino, Fermignano, Castel Durante, and lastly *Pesaro*, where he insinuates 'he found the earth more proper for his art;' in assuming him to have worked at the last mentioned city however, Passeri merely gives way to a ridiculous mania for exalting his own locality; there is in fact not a tittle of evidence beyond this loose assertion, that he was ever in any way connected with Pesaro; and it is equally certain on the other hand, that Urbino was the real seat of his labours: but in fixing the period in which he flourished as between 1540 and 1560, Passeri is within the truth, as we shall presently see.

"Pungileoni, however, was the first to furnish us with reliable evidence, and more recently, Raffaelli has considerably enlarged our sources of information. Having thus far noted the gradually increasing posthumous reputation of its leading member, we will now turn to the facts respecting the family in general. From documents cited by Raffaelli, it is established beyond doubt that the original family name was *Pellipario*, of Castel Durante, Fontana being an adopted cognomen or

urname; and it is not immaterial to observe, that down to the latest mention of any one of the family (in 1605), they are invariably described as of Castel Durante.

The first who occurs is *Nicola Pellipario*, who was alive in the year 1540, and though not specially so qualified, was doubtless the proprietor of a *vaferia*; this Nicola had a son, Guido, who is mentioned in a notarial deed as early as 1520. The latter appears, in turn, to have had three sons—Orazio, Camillo, and another Nicola; Guido, the father, survived Orazio, and probably also Nicola, living at least after 1571, in which year Orazio died,* leaving a daughter, Virginia. Camillo, the second son, very likely lived much longer, and Pungileoni notices his son Guido, who died in the year 1605.† In addition to these names, Dennistoun states,‡ I know not on what authority, that Orazio was assisted in his labours not only by his brother Camillo, but also by a nephew (Flaminio), who afterwards settled in Florence. This latter may have been another son of Camillo.



The Fontana were undoubtedly manufacturers as well as artists, *i. e.* they were the proprietors of “*vaferie*.” Of the first Nicola, as we have only a brief incidental notice of him, nothing positive can be affirmed. The supposition of his being identical with “Nicola da Urbino” has already been discussed in our notice of that artist; but with respect to his son Guido, we have the testimony both of works still extant, and of contemporary documents. An inscription on the reverse of a fine plateau in the Fountaine Collection informs us, that it was “*fatto in Urbino in Botega di M^o Guido Fontana Vafaro*” (*i. e.*

* Raffaelli, p. 35, and Ibid. (note) 26.

† “Di cui in un libro della Confraternità de S. Croce de Urbino leggesi: Guido Durante di Camillo pittore da Castel Durante entrò in la Compagnia a di 20 gennaio 1581, ed in appresso, obiit die 9 Julii, 1605.”—PUNGILEONI. *Giornale Arcadico*, vol. xxxvii. p. 353.

‡ Dennistoun, *Dukes of Urbino*, vol. iii. p. 402.

"made in Urbino in the shop of Maestro Guido Fontana, vase maker"); whilst we learn, by the evidence of monuments,* that his son Orazio also had a shop or manufactory of his own, and we have fortunately evidence of an entirely circumstantial nature on this point. Raffaelli gives an extract from a notarial document,† establishing the fact that Orazio worked in conjunction with his father up to the year 1565, at which date he separated himself from the latter, and set up a "botega" on his own account in the Borgo san Polo, near to his father's establishment, there being at the time of this separation important commissions, both from the Duke of Urbino and from Piedmont, in process of execution, and on which Orazio in particular was bound to exercise his art. The fact is thus established, that between 1565 and 1571 at any rate, there were two distinct Fontana manufactories,—that of father and son. What became of Orazio's establishment after his death, whether continued by his brother Camillo, or reunited to that of the father, there is no evidence to show. With respect to the remaining members of the family, our information is of the scantiest kind. Camillo, who was inferior in reputation as a painter only to his elder brother, appears to have been invited to Ferrara by Duke Alfonso II., and to have introduced the Majolica manufacture into that city.‡ We know not, however, at what period of his career this migration occurred, and from the fact of the mention of his son, the younger Guido, as living at Urbino in 1581 (see ante), it is fair to presume that he returned again to Urbino, and probably ultimately succeeded his father. Of Nicola, the third? son, we have only incidental mention

* Vase formerly in the Strawberry Hill Collection, inscribed, "Fate in Botega di Oratio Fontana;" and likewise a large vase in the Musée Ceramique of Sèvres, inscribed on the triangular plinth, "In botega di Mo. Oratio Fontana;" also a vase of the same model, similarly inscribed, now in the collection of Alexander Barker, Esq.

† "Cum sit quod versa fuerit et vertatur extrajudicialis controversia inter Mag. Guidonem q. Nicolai de Durante figulam et habitatorem Urbini ex una, et Mag. Horatium ejus filium ex altera causa et occasione bonorum mobilium et suppellectilium domus et apothecæ Mag. Guidonis . . . et specialiter creditum quod dicti Mag. Guido et Horatius habent cum illustrissimo et excellentissimo Domino nostro Urbini invictissimo Duce et quod habent in Pedemonte . . . et quia dictus Horatius alligabat, prout alligat dicta credita ad ipsum spectare . . . et velle de cetero suam artem exercere." Rog. Girolamo Fazzini Not. Urbenate, 8 Nov. 1565. Quoted by Raffaelli, p. 35, note 24. And "Cæsar Marini . . . dedit . . . Mag. Horatio Fontanae unam domum in burgo S. Pauli juxta stratam bona Mag. Guidonis Fontanae: Rog. Gasparre Fazzini."—Ibid. note 25.

‡ Pungileoni Giornale Arcadico, vol. xxxvii. p. 353.

in a legal document, merely establishing the fact of his existence in the year 1570.* Guido, son of Camillo, we have seen, lived till 1605; and of Flaminio, who may either have been son of Camillo or of Nicola, Dennistoun's vague notice asserting his settlement in Florence is all I have been able to collect. No signed pieces of Camillo, Flaminio, Nicola the second, or Guido the second, have as yet been observed.

It has been already stated that a considerable proportion of the Fontana Majolica is doubtless still extant; and it becomes now desirable to endeavour to identify the works of the individual members of the family, without which the mere knowledge of their existence is of very little moment: but this is no easy task; although specimens from the hands of one or other of them are to be undoubtedly found in almost every collection, the work of comparison and collation has as yet been scarcely attempted. The similarity of style and technical characteristics of the several artists moreover, working as they did with the same colours on the same quality of enamel ground, and doubtless in intimate communication with each other, resolves itself into such a strong family resemblance, that it will require the most minute and careful observation, unremittingly continued, ere the authorship of the several specimens can be determined with anything like certainty. The evidence of signed specimens is of course the most to be relied on, and is indeed indispensable in giving the clue to complete identification in the first instance; but here, in the case of the Fontana family, and doubtless also in that of many other Majolicari, a difficulty presents itself which should be noticed in the outset. This difficulty arises in determining the authorship of the pieces signed, "*Fatto in bottega*," &c. &c.: this mode of signature, in fact, proves very little in determining individual characteristics, inasmuch as apparently nearly all the works so inscribed, are painted by other hands than that of the proprietor of the Vaseria; thus, in the case of pieces executed in the bottega of Guido Fontana, we may expect the painting to be rather from the hand of Horatio or Camillo than that of their father the Vaseo; in fact, I have myself observed that one and the same hand may be traced in pieces inscribed respectively from the botteghe of both Guido and Orazio, the hand being, I have little doubt, that of

* "Mag. Guido q. Nicolai de durante nuncupatus Fontana figulus Urbini reliquit . . . in omnibus autem ejus bonis suos haeredes esse voluit Horatium, Camillum, et *Nicolaum* filios legitimos. Rog. Marcus Antonius Theofilus Not. Urb. 1570, die 29, &c. &c.—RAFFAELLI, p. 36, note 30.

Camillo. In cases, however, in which the artist has actually signed or initialed pieces with his own name, of course no such difficulty exists, but the certainty acquired by this positive evidence is as yet confined, in the case of the Fontana family, to their greatest name, Orazio.

The information I am now, however, enabled to communicate will, I think, be conclusive in establishing the identity of his works, and I confidently anticipate that the greatly increased attention which the Majolica is now receiving, will soon result in the acquisition of equally satisfactory evidence as regards the others.

It appears from Passeri that a great number of pieces from the hand, or at any rate the "fabrique" of Orazio, were preserved in the "Garda Roba" of the Dukes of Urbino, whence they in all probability passed into the possession of the Farnese family at the devolution of the Duchy in 1631; this he gathers from an inventory extant at Pesaro in his time, and from the same source Passeri has extracted the following



mark, indicating, "*Orazio Fontana Urbinate fecit.*"

Succeeding writers, down to the present time, have quoted and reproduced this as the only known monogram of Orazio. At the same time it must be observed that no one, not even Passeri himself, has ever been able to verify its existence on any piece of Majolica. M. Delange, writing as late as 1853, says, "En revanche Passeri donne le sigle d'un célèbre artiste, dont il est regrettable qu'on n'ait jamais vu d'exemple, c'est le monogramme de Oratio Fontana."

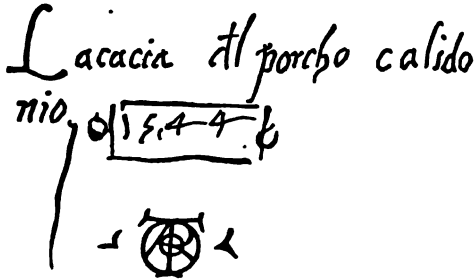
But although the mark rests simply on Passeri's unsupported authority, I am not disposed to question its authenticity; and think it most likely sooner or later some piece so signed will come to light. This, however, was not the only monogram employed by Oratio; and I have now the satisfaction of adducing for the first time four others copied immediately from pieces of ware in existence. In the summer of 1855 M. Delange was kind enough to communicate to me the following monogram, copied from a fine plate representing the rape of the Sabines, in the collection of the Cavaliere Alessandro Saracini, in Siena. This mark, I should observe, had been previously given to M. Delange by H. Scudamore Stanhope, Esq.



M. Delange by H. Scudamore Stanhope, Esq.

and the latter gentleman has since kindly confirmed the authenticity of the mark, and communicated to me his impression as to the style of

painting and general appearance of the piece. Neither of these gentlemen, however, seem to have read the monogram, or suspected its true attribution. Shortly afterwards I discovered the same mark on a plate in the Collection of the British Museum, originally from the Bernal Collection, representing the chase of the Calidonian boar.



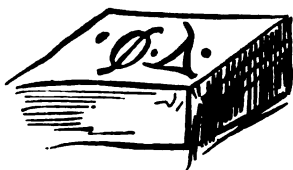
This specimen was at once revealed as an Urbino piece, by a hand very often observed elsewhere, and which I had long suspected to be one of the Fontana family. On endeavouring to decipher the monogram, which, it will be observed, is identical with the one from the Saracini collection, there was little difficulty in construing its ingenious combinations: taking the large O as the beginning, and the smaller o in the centre as the last letter, the word "Oratio" stands clearly confessed; and it may be observed that the pages of Brulliot might be searched in vain for a more felicitous combination. The date 1544, which accompanies both these specimens, evidently refers them to the very earliest period of the artist; the British Museum plate, indeed, bears every evidence of youthful care and timidity. Although distinguished by an unmistakeable and characteristic style, it is yet far from equalling in power and beauty the specimens still to be described.

The next mark may be seen on a magnificent plateau, the painting representing the Massacre of the Innocents, copied from Marc Antonio's engraving after Raffaele. This splendid piece, unfortunately



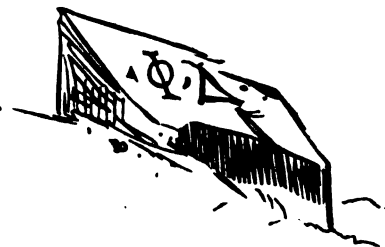
cruelly fractured, is the chef d'œuvre of the collection of Majolica of the Museum of the Louvre. In the foreground of the composition is conspicuously placed the following initial. Although a far finer and more powerful work, there can be no doubt of its being by the same hand as the British Museum piece; I should indeed deem it to be of the finest and most fully developed period of the artist, probably somewhat before 1550.

We have next two marks very closely resembling each other, from pieces in the celebrated Collection of Andrew Fountaine, Esq. These two pieces are large tazze or fruttière evidently from the same service. One of them is admirably painted with the subject of St. Paul preaching at Athens, from Raffaele's well-known cartoon, whilst the other represents David slaying Goliath. The marks, as in the previous instance, are placed in the foreground of the composition on tablets or slabs of stone drawn in perspective. Nothing can exceed the brilliancy of colour and glaze, and the masterly drawing of these pieces. They are, in fact, equal, if not superior in excellence, to the Louvre specimen, unquestionably by the same hand as it, and of about the same period. The monogram on the plate representing St. Paul preaching, may, I think, be construed as follows: The first character



is probably intended for the Greek letter phi, but which has at the same time a double meaning, and may be read as the monogram O·F. In either case it is useless to observe that the first letter of the name Fontana is indicated. The next character is a delta for "Durantino" (Orazio Fontana Durantino); the delta, however, it should be observed, is proba-

bly compounded with some other letter which is not obvious. The signature in the "David and Goliath" piece differs only in the first of the



characters, which, in this case, is a regular Greek phi. It is not my intention to enter into any more detailed description of the technical and artistic qualities of these noble specimens of the art, we shall revert to their consideration further on. I will here only observe that they are unques-

tionably by the same artist as the specimens previously adduced."

UCKER
OCT 3 1985

